

SAMSKRITA-DŪTA-KĀVYĀ-SAMGRAHA

WORK NO. 4

THE HAMSA-DŪTA OF VĀMANA BHATTA BĀNA

EDITED FOR FIRST TIME WITH AN INTRODUCTION
IN ENGLISH, APPENDICES, ETC.

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BY

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3. The Saṃskṛta-Kośa-kāvya-saṃgraha, etc.

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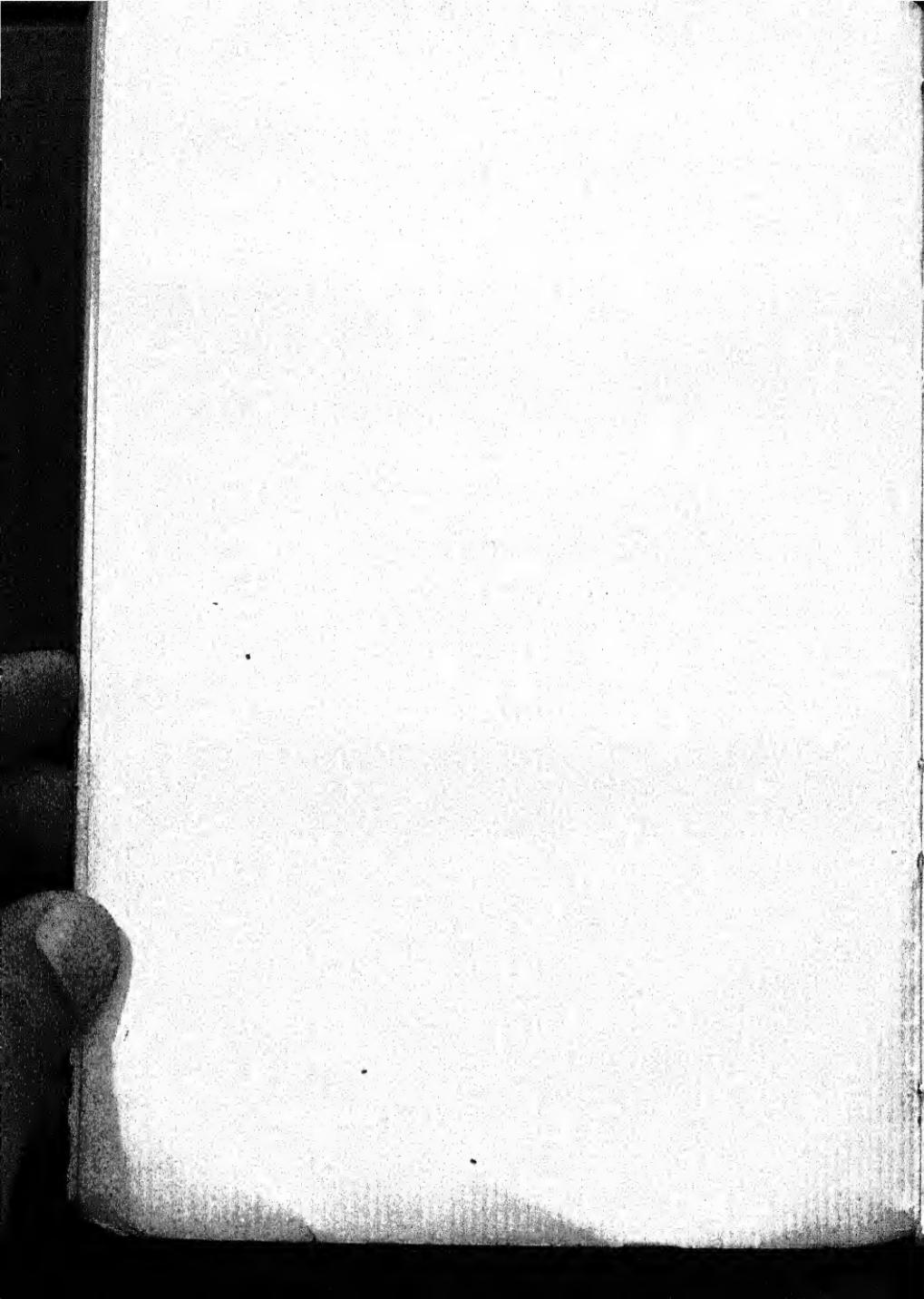
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To

THE REVERED MEMORY OF

MISS E. J. BECK,

SECRETARY, INDIAN NATIONAL ASSOCIATION, LONDON.



PREFACE

The Hamsa-dūta-kāvya of Vāmana Bhaṭṭa Bāṇa is prepared from two MSS. belonging to Madras Oriental MSS. Library, Nos. 11912 and 11913. It is not known if any other MS. of the Hamsa-dūta is extant.

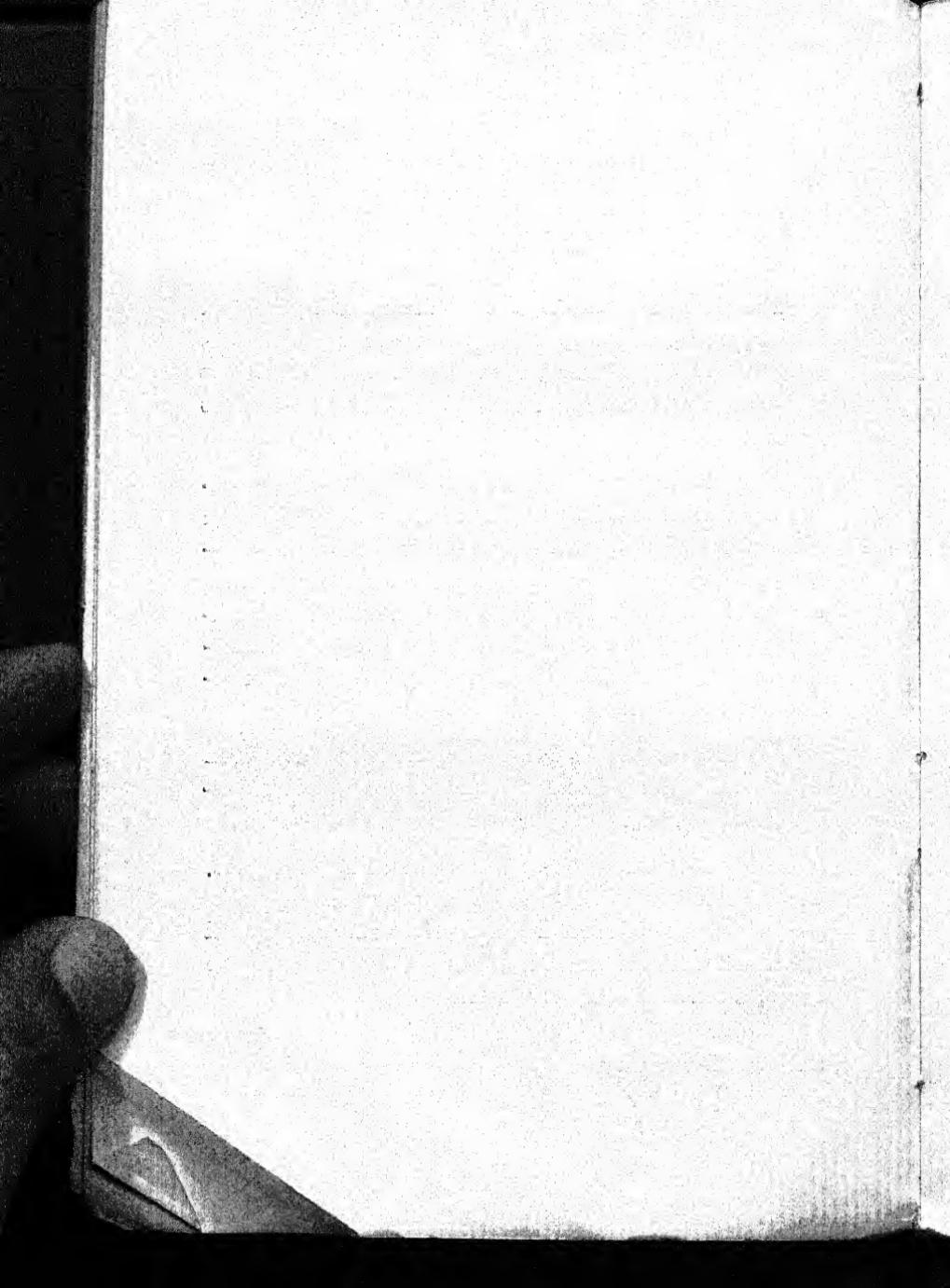
This Dūta-kāvya composed by Vāmana who considered himself a rival of the celebrated Bāṇabhaṭṭa gives a picture of Mediæval India. It vividly describes a large number of towns, rivers, mountains, etc. and is, therefore, important from the topographical point of view. There are several Hamsa-dūtas; some accounts of them are given in the Introduction to the present work.

As in my other works, the compounds have been hyphenated and different types used for the convenience of readers.

Thanks are due to the Authorities of Madras Govt. Oriental MSS. Library for kindly permitting me to publish their MSS. I have to thank my pupil Mr. Jyotirmaya Datta, M. A. for helping me in the compilation of the General Index.

Calcutta University}
December, 1941. }

J. B. C.



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Text : Pūrva-sandeśa :—

The beginning of the poem is rather abrupt.

Verse 1 Yakṣa Dakṣa's exile for a year ...	1
,, 2 The swan is requested to carry the message to his wife Kandarpalekhā ...	1

	Page
Verse 3 The messenger should go together with its wife to Alakā ...	1
„ 4 The messenger should hurry on ...	1
Verses 5-7 Route from a certain hill in the South, probably Malaya, to Alakā ...	2
Verse 8 The wind will be the ally of the swan	2
„ 9 How to remove the fatigue of the she-swan	2
Verses 10-11 The halting places of the two swans; the curiosity of visitors	3
„ 12-14 The Tāmraparnī	3
„ 15-18 Madhurā	4
„ 19-20 The Cauvery	4
Verse 21 Raṅga-deśa	5
Verses 22-23 Cola-deśa	5
„ 24-28 City Pundarīka	5
Verse 29 Conjeeveram	6
„ 30 Punyakoṭī	7
Verses 31-34 Karivara-giri and the river Kampā	7
Verse 35 Añjanādri	8
„ 36 Kālahasti and Kanakamukhāri	8
„ 37 Āndhra, Kṛṣnaveni and Tu- gabhadrā	8
„ 38 Godāvari	8

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Verses 39-40	Vindhya mountains	8
„ 41-42	Revā ...	9
„ 43-44	Yamunā ...	9
„ 45-46	Jāhnavī or the Ganges	10
Verse 47	Benares	10
Verses 48-49	Ayodhyā	10
„ 50-51	Sarayū	11
Verse 52	Gandaki	11
„ 53	Kurukṣetra	11
Verses 54-56	The Himalayas ...	11
„ 57-58	Krauñca mountain	12
„ 59-60	Kailāsa	12
Verse 61	Alakā ...	13

Uttara-sandeśa :—

Verses 62-74	Description of Alakā	14
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„ 76	Songs of Kinnaris	17
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„ 80-87	The house of Yakṣa Dakṣa himself; pleasure-hill, peacock, garden, young mango-tree, Aśoka-tree and a large tank in it ...	17
Verse 88	The house cannot be so attractive as before	19

	Page
Verse 89 The wind will act as an ally of the messenger	19
Verses 90-101 The description of Kandarpa- lekhā, wife of the Yakṣa	19
,, 102-120 The message to be delivered	22
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Description of the manuscripts
of the Hamsa-dūta.

MS. A = No. 11912 of

Madras Government Oriental MSS. Library.

Folios 40. Lines 16 in a page. This MS. is included in a composite MS. containing several other works, viz. the Prabhañjana-guru-carita, the Narakāsura-vadha-vyāyoga, Subālavajrātundā-nāṭaka, Tapatī-Samvaraṇa and the Prabodha-candrikā. The Hamsa-sandeśa begins after the Prabhañjana-guru-carita on fol. 27a and ends on fol. 46b; after this begins the Narakāsura-vadha-vyāyoga. This is a copy of MS. No. D. 11913 which we mark as B below.

MS. B = No. 11913 of

Madras Government Oriental MSS. Library.

Folios 21. Lines 7 in a page. *Character Grantha.*
Appearance: very old. Condition: damaged. Size
 $16\frac{1}{2} \times 1\frac{1}{2}$ inches. Substance: palm-leaf. Complete.

Though one is a copy of the other, some variations in readings are, however, noticed.

Post-colophon:—

मैती येन मनोभवो विरचयन् विश्वं जयत्यञ्जसा

येनोद्दीपन-कारिणा विजयते शङ्कारनामा रसः ।

र * * णाश्रक्तोर-परिषत् सौहिल्य-नाडिन्धमः

सोऽयं वः सुखमातनोतु जगतामानन्दनश्चन्द्रमाः ॥

Some of the Variant readings of the two
MSS. and our readings

MS. A (No. 11912)	MS. B (No. 11913)	Readings accept- ed in our edition : page-line
स्वेन	स्तेन	स्वेन २-२०
युवते	वनिता:	वनिता: ३-७
उन्निद्रः स	उन्निद्रः सन्निज	उन्निद्रः सन् ब्रज ४-१५
श्रोष्यस्यग्रे	श्राष्यस्यग्रे	श्रोष्यस्यग्रे ५-१५
विजयिनः	विजयिनः	जयिनः ७-१२
कथयति	कथयति	कलयति ७-१६
गज-स्त्यान०	गज-मद-स्त्यान०	गज-मद-स्त्यान० ८-१
चिस भारा	चिस-हारा	चिस-हारा ६-६
यासां	या सा	या सा ६-१५
तमधः	तमधः	तमसः १०-५
भक्तिनम्रे	भक्तिनम्रे	भक्तिनम्रो १०-८
गिरां	गिरां	गिरः १०-१८
परिडतां	परिडतं	परिडतं ११-१४
यान्तुकामा	यान्तुकामा	यातुकामा १४-१०
...न्यस्त-भारा	यत्र विन्यस्त-भारा	यत्र विऽ १४-१६
मोहमानं भवन्तं	मोदमानां भवतीं	मोदमानं
वारिमभिः सेव्यसाना		भवन्तं १६-१४
	वारिमिः सीव्यमाना	वारिमिः सेव्यमाना
		१८-२

DESCRIPTION OF THE MANUSCRIPTS

MS. A (No. 11912)	MS. B (No. 11913)	Readings accepted in our edition : page-line
अम्भोदश्वायमिति	अम्भोदः किं चायमिति	अम्भोदः स्यादयमिति
पात्र	पात्र	पात्रीभूतोहमिव' १८-२०
सु...	सुश्व...	सुश्व... १६-१
पार्तनी	पार्तनी	प्राक्षनी ,,-११
वहुमती	वहुमती	बहु-मतं २१-६
वैपरीत्ये	वैपरीत्ये	वैपरीत्यम् ,,-,
सहन्ती	सहन्ती	वहन्ती २३-३
भूषणात्वं	भूषणात्वं	भूषणात्वं ,,-१६
प्रभाषी	प्रभाषी	प्राहार्षी० २५-१६

THE POET

His life and date

Vāmana Bhaṭṭa Bāṇa adorned the Court of Vemabhūpāla,¹ author of the Amaru-śataka-ṭīkā Śrīṅgāra-

1 Cp. vv. 7-8, p. 2, Vemabhūpāla-carita, Srirangam ed.

कविरभिनवबाणः काव्यमस्यद्गुताथ्

भुवन-महित-भूमा नायको वेमभूपः ।

तिभुवन-महनीय-स्यातिमानेष यीगः

प्रकटयति न केषां परिडतानां प्रहर्षम् ॥७॥

चूडामणिर्वृपाणां दुर्मति-परिपन्थि-शिखरि-दम्भोलिः ।

सर्वज्ञ-चक्रवर्ती पेदकोमटिवेमभूपतिर्जयति ॥८॥

For a detailed account of the family of Vemabhūpāla, see the Vemabhūpāla-carita, also called Viranārāyaṇa-carita. Sivalinga-bhūpāla in his Giriṣa-stuti-sūkti-mālā slightly differs in his description of the genealogy of the family of Vemabhūpāla; see Hultzsch's Reports on Sanskrit MSS. in South India, II. XII. 91.

In his commentary on the Amaruka-śataka called Śrīṅgāra-dīpikā, Vemabhūpāla says Māca was his elder brother whose sons were Reddy Potanṛpati and Sri Komātīndra. Komātī's sons were again Vema and Māca:—

वेमाधिपो माचविभुश्च नन्दनौ श्रीकोमटीन्द्रस्य गुणैकसंश्रयौ ।

भूलोकमेकोदर-जन्म-वाङ्छया भूयोऽवतीर्णाविव राम-लक्ष्मणौ ॥

See Hultzsch's Reports of Sans. MSS. in South India, X. 68. 84-85; Sesagiri Sāstrin's Reports, vol. II, pp. 193-94.

dīpikā,² the Saptaśatī-sāra³ and the Sāhitya-cintā-māṇi,⁴ a rhetorical work. Vema succeeded Komāragiri of Kondabidu about 1403 A.D. He presented several villages to Brāhmaṇas on different occasions.⁵

2 MS., Madras Oriental MSS., Library; see Sesagiri Sāstrin's Reports, vol. II, pp. 193-194.

3 Descriptive Catalogue of Sanskrit MSS., Madras, XXII, 8708.

4 Travancore, 80.

5 He presented the village Mallavara, named after his wife Mallāmbikā, to one Nr̥siṁha in 1411 A.D. See Epigraphia Indica, vol. IV, No. 46, second plate, second side, v. 26:

श्रीशाके गुणराम-विश्व-गणिते कार्तिक्यहेऽन्दे खरे

प्रादात् काटयवेमयः स्ववन्निता-मङ्गांविका-नामतः ।

ग्रामं मङ्गवरं नृसिंह-विदुषे कारब-द्विजायादरा-

दाचन्द्राकमुदक्त-लालस-मतिः सैश्वर्य-भोगाष्टकम् ॥

The Epigraphia Indica, vol. III, pp. 60-64 and 288-291, notices two inscriptions of gifts from Annavema, grandson of Pola, dated Saka year 1370 i.e. 1448 A.D. and Saka 1296 i.e. 1374 A.D.

The former records the present of a village called Immadilanka to a learned man called Immadindra:

शाकान्दे गगनाभ्र-विश्व-गणिते सिद्धार्थि-संवत्सरे

माघे कृष्ण-चतुर्दशी-शिव-तिथौ वीरान्नवेम-प्रभुः ।

प्रादादिम्मडिलङ्क-संज्ञमतुलं कृत्वा ग्रहारोत्तमं

ग्रामं लोहित-गोदाजाय विदुषे श्रीइम्मडीन्द्राय सः ॥

and the latter the gift of a village called Nadupūra in Koṇasthala for the religious merit of his sister Vemasāṇi (this inscription also records the pedigree of Vemabhūpāla):

तस्यान्नवेमचन्द्रस्य लक्ष्मीरिच सहोदरी ।

श्रीनङ्गनूङ्कभूपस्य महिषी विष्णुतेजसः ॥

In his *Sabda-candrikā*, Vemabhūpāla pays homage to Vidyāranya and great poets like Sārvabhauma.⁶ Vidyāranya or Mādhava Ācārya, founder of the Vijayanagara empire, flourished⁷ towards the end of the fourteenth century and the beginning of the fifteenth century A.D. From the above evidence we may safely come to the conclusion that Vāmana Bhaṭṭa Bāṇa, court-poet of Vemabhūpāla and disciple of Mādhava Ācārya, flourished in the first half of the fifteenth century, as the poet must have been a junior contemporary of his preceptor.

Vāmana Bhaṭṭa belonged to the Vatsagotra, his father's name being Komaṭiyajvan.⁸ The excellent picture, of civic life given by him the Śringārabhūṣaṇa

वेमसानीति विख्याता सप्त-सन्तान-शालिनी ।
 नित्यं हेमाद्रि-कल्पोङ्क-दान-ब्रत-विधायिनी ॥
 शाकाब्दे रस-रब्ब-भानु-गणिते ग्रस्ते विधौ राहुणा
 कार्तिक्यां विजयेश्वरस्य पुरतः श्रीगौतमी-रोधसि ।
 विप्रेभ्यः परमन्त्रेमन्त्रपतिः श्रीवेमसान्यासस्तु
 पुरयार्थं नडुपूर-संज्ञमददाद् ग्रामं स कोणस्थले ॥

6 विद्यारण्य-गुरुन् सार्वभौमाद्यखिल-सत्कवीन् ।
 नमस्कृत्याथ बाणेन क्रियते शब्द-चन्द्रिका ॥
 स्वर्गे सारखतपुरी भोग-भूमिस्तु सैरिकः ।
 गीर्वाणनगरी वीरसाधारण-पुरीति च ॥

7 See my edition of the *Kāla-Mādhava-Lakṣmī*, pp. xxxv-xxxviii, Contribution of Women to Sanskrit Literature, vol. vii.

8 *Sabda-ratnākara*, MS. No. 5059 of vol. IX, Tanjore Catalogue.

shows that he had a first-hand acquaintance with Society-life. He wanted to eclipse the fame of Bānabhaṭṭa who also flourished in his own Gotra. Vāmana Bhaṭṭa probably got the inspiration of composing his Vemabhūpāla-carita, the biography of his patron, from the Harṣa-carita of Bānabhaṭṭa whom he considered his outstanding rival in the literary field. Vāmana expressly states that his ambition was to prove himself a worthy rival of Bāṇa and thus to prove that all others except Bānabhaṭṭa are not unworthy prose-writers.⁹ He used the titles Śadbhāṣavallabha, Kavisārvabhauma and Abhinava-Bhaṭṭa-Bāṇa.

**Other works of Vāmana Bhaṭṭa Bāṇa,
author of the Hamsa-dūta**

Poetical Works

1. *NALĀBHΥUDAYA*. The subject-matter of the work is self-evident. Unfortunately, no complete MS. of the work is extant; and therefore the only edition of the work that has been published in the Trivandrum Sanskrit Series, Work 3, is also incomplete, breaking off after v. 3 of Canto IX.

2. *RAGHUNĀTHA-CARITA*. The work is complete in 30 cantos. It is not as yet available in print. There are two MSS. of the same, one in the Tanjore

9 Vemabhūpāla-carita, introductory verse no. 6, p. 2, Vāṇī-vilāsa Press ed.:—

वाणादन्ये कवयः काणा: खलु सरस-गद्य-सरणीषु ।
इति जगति रुद्रमयशो वामचबारोऽपमाष्टि वत्सकुलः ॥

MSS. Library (Vol. VI, MS. No. 3721) and the other in Adyar Library (II. 27).

3. BĀNASURA-VIJAYA. MS. No. R. 5223. This MS. is complete and written in Grantha character.

Drama

4. 1 *PĀRVATI-PARINAYA*. The subject-matter of the work is the same as that of the Kumāra-sambhava. It is complete in five acts. One can hardly be sure about the identity of the author of the work. In this work, the author speaks of himself :—

अस्ति कविसार्वभौमो वत्सान्वय-जलधि-कौस्तुभो वाराः ।

दृश्यति च इसनाथां वेधोमुख रङ्ग-लासिका वारणी ॥

5. 2 *KANAKALEKHA*. It describes in four Acts the marriage of Kanakalekhā with Vyāsavarman. They were Vidyādhara but cursed to be born on earth as human beings. It is still not available in print.¹⁰

6. 3 *SĀNGARA-BHUSANA-BHĀNA*.

This work is a slavish imitation of an ideal Bhāna and closely follows the characteristic features as propounded by rhetoricians. Thus Vilāsaśekhara, the hero, is a typically cunning fellow and the work, too, is complete in one act. He addresses and replies to a person whom he only hears and sees, but none of the audience. There is no second dramatical person.

10 For MSS., see Triennial Catalogue, Madras, VI. 7100 (कनकरेखाकल्प्याण) ; see Kuppuswami's Reports (1919), 41-42.

The sentiments Śringāra and Vīra have been aptly indicated and the story, too, is an imaginary one and so on.¹¹

Prose : Biography

7. 1 VEMABHŪPĀLA-CARITA.

The statement of Vāmana Bhaṭṭa at the end of the work “सचोत्कर्षेण वर्तमानः वेमभूपालः” shows beyond doubt that the work was completed during the life-time of his patron. Apart from the excellence of the work as a biography, it brings in many historical facts. Its importance as a historical work as well can hardly be ignored.

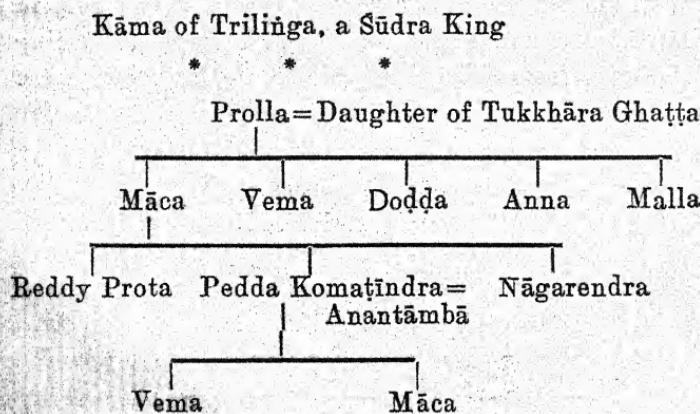
The family-history of Vema, as given in the Vemabhūpāla-carita, is as follows:—

There was a Sūdra king named Kāma, who ruled over Trilinga, his capital being Addaṇki. In course of time Prolla was born in that family. One beautiful spring morning he happened to go to the forest in the company of his courtiers, army, etc. for hunting in course of which he pursued a beautiful stag.

-
- 11 “भारणः स्याद्वृत्तं-चरितो नानावस्थात्तरात्मकः ॥
 एकाङ्क एक एवान्न निपुणः पणिडतो विटः ।
 रङ्गे प्रकाशयेत् स्वेनानुभूतमितरेण वा ॥
 सम्बोधनोङ्क-प्रत्युङ्की कुर्यादाकाश-भाषितैः ।
 सूचयेद्वीर-शृङ्गारौ शौर्य-सोभाग्य-वर्णनैः ॥
 तत्रेतिवृत्तमुत्पाद्य इत्तिः प्रायेण भारती ।
 मुख-निर्वहणे सन्धी लास्याङ्कानि दशापि च ॥”

Entering an excellent garden in course of his pursuit, he heard a damsel sing while swinging on a hammock. They fell in love. Prolla subsequently came to know that she was the daughter of Tukkhāra Ghaṭṭa, king of Vikramasimha, a city of the South and married her. He had five sons by her, viz. Māca Narendra, Vema Bhūpa, Dodda Narapati, Anna Bhūpa and Malla Mahipāla. Māca became the king when Vema Bhūpāla conquered the neighbouring regions. Māca had three sons, viz. Reddy Prota Bhūpa, Pedda Komaṭīndra and Nāgarendra. Pedda Komaṭīndra succeeded his father to the throne. Vema Bhūpa was his son by 'Anantāmbā. Their second son was Māca. Vema succeeded his old father to the throne. He too extended his already large kingdom.

The family-tree, as given here therefore, is as follows:—



Lexicography

8. 1 *SABDA-CANDRIKĀ*. It has not as yet been published. For MSS., see Triennial Catalogue, Madras, III. 3380; Mysore Catalogue, 609, and Tanjore Catalogue, Vol. IX, MS. No. 5050.

9. 2 *SABDA-RATNAKARA*. It also has not as yet been published. For MSS., see Catalogue of Adyar Library, II. 16, and Tanjore Catalogue, Vol. IX, MSS. 5058-61. In this work, Vāmana makes a mention of his parentage:—

वरदामिच्छितः पातः पुत्रः कोमटियज्ज्वनः ।

जागर्ति वामनो वाणी वत्सवंशशिखामणिः ॥

(MS. No. 5059 of Vol. IX, Tanjore Catalogue).

The Colophon to each section is as follows:—

इति वत्सकुल-वामनभृत्य-विरचिते शब्द-रब्नाकरे.....।

The subject-matter of the Hamsa-dūta

The subject is the same as that of the Megha-dūta, i.e. a Yakṣa, exiled from Alakā, sends his message to his beloved wife; but there are two main differences between the two themes: I. the Yakṣa in the present work lives, not in Rāmagiri but at a certain Mount in the extreme South of India whence the messenger is sent; 2. the messenger is not cloud, but a swan.

As usual, first the route is described and then the message to be given is stated. As the messenger is to pass from the Mount Malaya to Alakā in the Himalayas, the route covers a very long distance. The swan starts from Malaya and passes through the

Tāmraparnī. The oysters drinking the water of this river at certain periods are said to become mothers of pearls. Then it reaches Madhurā or Madura; in order to build a bridge on the river by its side, Mahādeva himself is reported to have carried earth on his head. This is the Headquarters of one Pāṇḍya king. Then come in succession the Cauvery, the countries Ranga and Cola. The country of the Colas is full of banana, cocoanut and betelnut trees. Then the messenger is to pass through Punḍarikapura where it should worship Siva. Then it should go to Conjeeveram *via* Arunācala where Siva resides in the form of a Fire-pillar. Ādideva is said to have assumed the form of Brahmā here during a horse-sacrifice on a peak of the Kari-parvata whose highest peak is the Punyakoṭī. Some four miles away from it flows the river Kampā on whose bank there is an image of Pārvati. Underneath a mango-tree on its bank, there is an image of Siva too. The messenger is requested to pass one night somewhere at Conjeeveram. Next morning it will pass through the Āñjanādri, the mount Kālahastī and the river Kanakamukharī by its side. While passing the country of the Āndhras, it will be pleased to have a sight of the rivers Kṛṣnāvenī and Tuṅgabhadrā. The Godāvari is rather a long way from the Tuṅgabhadrā; it will take the swan three or four days to traverse this whole distance. The messenger is reminded here about the association of Sītā with the Godāvari. Then come the Vindhya mountains which, as the tradition goes, challenged the Sun and the beautiful Revā. Here the Sabara damsels clad in

leaves are sure to cause much delight to the messenger. Then come in succession the Yamunā associated with Kṛṣṇa, the Ganges on which Benares is situated, Ayodhyā, Sarayū, Gaṇḍakī, Kurukṣetra, the Himalayas, the Krauñca mountain, the Kailāsa and finally Alakā.

As in the *Uttara-sandeśa* of the *Megha-dūta*, here, too, in the second part of the work there are the descriptions of Alakā and the residence of Yakṣa as well as the message of the Yakṣa for his wife.

The work has a striking similarity with the *Megha-dūta* in its second part but the first part is quite interesting, dealing as it does with various places, from the topographical point of view. The second part also has some flashes of happy thoughts here and there. The verses make a pleasant reading and afford us the pleasure of enjoying the excellence of a first class Sanskrit poetical composition.

The metre employed is *Mandākrāntā*. Vāmana Bhaṭṭa Bāṇa was a great writer, no doubt, having a thorough mastery over language and rhetorics; still he failed to reach the height of perfection attained by the celebrated Bānabhaṭṭa. However, the inspiration he got from the latter contributed not a little to his great success as a writer.

Geographical Notes

1. Malaya mountains—Southern parts of Western Ghats to the south of the river Kāverī. Popularly known as the Travancore hills, they extend from Coimbatore to Cape Comorin and include the Anai-

malai and Cardamum hills. In the southern-most peak of the Anaimalai hills called the Agastya-kūṭa Agastya is said to have lived; this peak is also the source of the river Tāmraparnī or Tāmbaravari as it is known to day.

2. Tāmraparnī—The river Tāmbaravari. The united stream of the river Tāmbaravari and the Chittar in Tinnevelly is also at times called Tāmraparnī.

3. Madhurā—situated on the river Vaigai. As distinguished from Muttra, it was called Dakṣina-Mathurā. Kulaśekhara is said to have founded this city which became celebrated for its temples of Minākṣidevī and Sundareśvara Mahādeva. It was the second capital of Pāṇḍya. For a description of Madhurā during the fourteenth century A.D., see my Sanskrit Poetesses, part B, Introduction, Gaṅgādevī, pp. 31-34.

4. Sahyajā—i.e. Kāverī. Its origin is a spring called Candratīrtha (Kūrma-purāṇa, II. 37) in the Brahmagiri mountain in Coorg (Skanda-purāṇa, Kāverī-māhātmya, chapters 11-14). The Cauvery falls at Sivasamudram on the southern border of Mysore are one of the most beautiful sights of Southern India.

5. Raṅgadeśa—Seringam, two miles to the north of Trichinopoly, so called on account of Śriraṅgam, an image of Viṣṇu, that exists here.

6. Cola-deśa—The Coromandel coast from Nellore on the river Penner to Pudukottai. It was also known as Drāvida (Padma-purāṇa, Ādi-khaṇḍa, 6), which

subsequently became known after the celebrated king Cola of Kāñcipura (Padma-purāṇa, Uttara-khaṇḍa, 74). Uraiur on the Kāverī, Kāñcipura, Kumbhaghonam and Tañjāpura were its capitals at different periods.

7. Aruṇācala—Tiruvannamalai or Trinomali in South Arcot in the Madras Presidency. It has been described in the Aruṇācala-māhātmya of the Skanda-purāṇa, Uttara-khaṇḍa, chapter IV. The temples of Aruṇācaleśvara and Ardha-nārīśvara Mahādeva of this place are famous. Probably this Mahādeva has been referred to in the poem.

8. Kāñci—i.e. Kāñcipura or Conjeeveram, 43 miles south-west of Madras. It is situated on the river Palar. This historical city was founded by Kulottunga Cola. For a beautiful description of Siva-Kāñci and Viṣṇu-Kāñci, the western and eastern portions of the town, see the first volume of this Series, The Bhramara-dūta of Rudra Nyāyapañcā-nana. This was the capital of the Pallava kings from the fifth to the ninth century A.D. Subsequently to the overthrow of the Pallava kings by the Cola kings of Tanjore, it became also the capital of the Pallavas. The territory to which Conjeeveram belongs was known as Tonḍamandala.

9. River Kampā—River Palar? See above under Kāñci.

10. Kālahasti—In the North Arcot district. In a temple here the Vāyu or wind image of Mahādeva exists. This is a well-known place of pilgrimage. It is very striking that the lamp on the head of the

image constantly oscillates whereas all other lamps in the temple are steady.

11. Kanakamukharī Nādī—River Suvarṇamukharī. Nayadupet and Kota are situated on it.

12. Kṛṣnaveni Nādī—The river Kṛṣṇā rises at Mahābaleśvara in the Western Ghats and falls into the Bay of Bengal a little north of Nizampatam and south of Masulipatam. Its source is enclosed in a temple of Mahādeva which is visited by a large number of pilgrims.

13. Tunga-bhadrā—The united stream of Tunga and Bhadrā both of which rise somewhere in the southwest of Mysore. It falls into the river Kistna a little north of Nandikatpur. The Tunga-bhadrā and the Kṛṣṇā form the southern boundary of the Hyderabad State.

14. Godāvari—This river rises in Brahmagiri and passes through a village called Tryambaka in which a tank called Kuśāvarta is said to be fed by the waters of this river by means of an undercurrent. Tryambaka is only twenty miles from Nasik. The Godāvari passes then through Hyderabad in its easterly course and falls into the Bay of Bengal. Rajahmundry is situated on it. Rāmacandra on his way to Laṅkā is said to have crossed this river at Bhadrācalam in the Godāvari district.

15. Pañcavati—Nasik, so called as according to the Purāṇas, Satī's nose fell here or as according to the Rāmāyaṇa Lakṣmaṇa cut here Surpanakhā's nose into two pieces.

16. Vindhya-ācala—The Vindhya range in which the famous temple of Binduvāsinī is situated.

17. Sarayū—The Ghagra or Gogra in Oudh. It rises in Kumaun.

18. Gaṇḍakī—The river Gandak. It rises in the Dhavalagiri range of the Himalayas forming the southern boundary of Central Tibet, and enters the plains at the Trivenī Ghāṭa. It is said to have originated from the sweat of the gaṇḍas or cheeks of Viṣṇu. The river is also known as Sālagrāmī and Nārāyaṇī. It joins the Ganges at Sonepur in Muzaffarpur (Bihar).

19. Krauñca-parvata—In this mount the Mānasā-lake is situated. It is a part of the Kailāsa. From this mount the Indus, the Brahmaputra, the Satadru and Karnāli are said to have risen.

OTHER HAMSA-DUTAS

1. HAMSA-DUTA BY RŪPAGOSVĀMIN¹²

Rūpagosvāmin was a direct disciple of Śrīcaitanya and most intimately connected with the development of Bengal Vaiṣṇavism. He was one of the six law-

12 *Kāvya-saṅgraha* of Jīvānanda Vidyāsāgara, Part A, third ed., Calcutta, 1888, pp. 441-507; ed. in Oriyā character by Kapileśvara Vidyābhūṣana with Oriyā rendering in verses, Cuttack, 1906 and 1917; *Kāvya-saṅgraha* of Dr. John Haebel, pp. 374-400, Samvat 1918; *Kāvya-kalāpa*, part I, 1864, pp. 35-53; *Kāvya-saṅgraha* of Dinanātha Nyāyaratna, [1869], pp. 122-148; Basumatī ed., Calcutta, 1911; ed. with commentary by Rādhācarana Gosvāmin, Brindaban, 1913; ed. by Candrakumāra Bhāṭṭācārya with a Sanskrit Commentary called Subodhini, Calcutta, 1871.

givers of the sect. The two brothers Rūpa and Sanātana together with their nephew Jīva are the most active literary figures in the whole History of Bengal Vaiśnavism.

There are the following works to his credit:—

1. Stava-mālā, consisting of 64 hymns in various metres.
2. Vidagdha-mādhava.
3. Lalita-mādhava.
4. Dāna-keli-kaumudi.
5. Bhakti-rasāmṛta-sindhu.
6. Ujjvala-nīlamāṇi, supplement of the Bhakti-rasāmṛta-sindhu.
7. Bṛhat and Laghu Rādhākr̥ṣṇa-gaṇoddeśa-dīpikā.
8. Nāṭaka-candrikā.
9. Saṃkṣepa-Bhāgavatāmṛta.

There are commentaries on the above by Nr̥siṁha, Rāmaśamkara and Viśvanātha Cakravartin none of which has as yet been printed. The Triennial Catalogue of Sans. MSS. in Madras Oriental MSS. Library, vol. 4, Part A (R. 2991) notices a commentary by Madhu Miśra alias Puruṣottama, son of Ānanda, on Rūpa's Hamṣa-saṅdeśa.

Madhu Miśra speaks of himself at the beginning of his commentary:—

नाथ्याटोप-विधूत-धूर्जटि जटा-जटालवाल-स्थली-
निर्गच्छत्-सुरनिम्नगामल-जल-सं(प्र)स्पर्धिभिर्यो गुणैः ।
आनन्दाभिधतां ययौ गुणि-गणानानन्दयन् तत्सुतो
मिश्रप्रीयुरुषोत्तमो वितरुते टीकां मनोहारिणीम् ॥

The colophon to the work is as follows:—

श्रीमघुमिश्र-विरचिता रूपसनातन-कृतस्य हंस-दूतस्य टीका समाप्ता ।

10. Padyāvalī.
11. Hamsa-dūta.
12. Uddhava-sandeśa.

Several works are also attributed to him and some works pass under the names of both the brothers, Rūpa and Sanātana.

In this Hamsa-dūta, Lalitā, friend of Rādhā, sends a swan as messenger on behalf of them all, particularly Rādhā, to Kṛṣṇa who has deserted them and gone to Muttra.¹³ The route described is Brñdāvana to Mathurā (Muttra). The work is permeated with an effusion of Devotion to, and Love for, Kṛṣṇa. It is stated here that Rādhā once happens to go to the bank of the Yamunā where she loses her consciousness at the sight of their pleasure-bower:—

कदाचित् खेदाग्निं विघटयतुमन्तर्गतमसौ
सहालीभिर्लेमे तरलित-मना यासुन-तटीम् ।
चिरादस्याश्रित्तं परिचित-कुटीरावकलना-
दवस्थां तस्तार स्फुटमथ सुषुप्तेः प्रिय-सखीम् ॥३॥

She comes back to self but begins to bewail relentlessly. So Lalitā, to whom she clings, sends a Swan that comes to her sight as messenger to Kṛṣṇa.

13 The justification given here why a bird should be sent as messenger

न तस्या दोषोऽयं यदि च विहगं प्रार्थितवती
न कस्मिन् विश्रम्भं दिशति हरि-भक्ति-प्रणयिता ॥८॥

is somewhat akin to that given by Kālidāsa himself

इत्यौत्सुक्यादपरिगणयन् गुह्यकस्तं यथाचे
कामार्ता हि प्रकृति-कृपणाश्वेतनाचेतनेषु ॥

Akrūra is said to have accompanied Kṛṣṇa on his way to Muttra and therefore, the Swan is entreated to follow the track of them both; it is presumed that the marks of the wheels of the chariot of Kṛṣṇa would still be visible on the same path; moreover the Gopis would still be found weeping:—

गलद्राष्पासार-प्लुत-धवल-गण्डा मृगदशो
 विदूयन्ते यत्र प्रमद-मदनावेश-विवशाः ।
 त्वया विज्ञातव्या हरि-चरण-सङ्ग-प्रणयिनो
 ध्रुवं सा चक्राङ्को रतिसख-शताङ्गस्य पदवी ॥१३॥

Then the messenger is entreated not to strain itself too much for their sake; it had better take rest underneath the Kadamba tree which served the purpose of Kṛṣṇa's hiding-place when he used to steal the clothes of the Gopis and on which the pea-hen used to sing ever so sweetly. Other places also associated with Kṛṣṇa are pathetically described. Then the Swan will come across, on its way, the Govardhana mount on which Kṛṣṇa used to lie down:—

सङ्कुटंशी-नाद-भ्रवण-मिलिताभीर-वनिता-
 रहःकीडा-साढ़ी प्रतिपद-लता-सद्ग-मुभगः ।
 स वेनूर्णा वन्धुमधुमथन-खट्टायित-शिलः
 करिष्यत्यानन्दं सपदि तत्र गोवऽर्धन-गिरिः ॥२१॥

The line

न याच्चा सत्पदे ब्रजति हि कदाच्चिद्विफलताम् ॥६॥

wherein the swan is entreated to serve as a messenger also is nothing but an imitation of Kālidāsa's well-known line

याच्चा मोचा वरमविमुखो नाधमे लब्धकामा ।

Then come on its way the Tamāla-tree and the pleasure-bower of Kṛṣṇa at its one end. On the border of Vṛndāvana lies the head of the demon called Ariṣṭa. The messenger will find on its way how the damsels of Vṛndāvana try hard to reach the bank of the Yamunā to have a glimpse of Kṛṣṇa but fail to do so as the path becomes slippery on account of their constant weeping (v. 24). Then it will pass through the Kāliya Lake on the bank of which will be found Vṛndādevī transformed into a Tulasi-leaf. Then comes Mathurā, the destination of the messenger:—

निकेतैराकीर्णा पिरिशगिरि-डिम्भ-प्रतिमट्टे-
रवष्टम्भ-स्तम्भावलि-विलसितैः पुष्पित-वना ।
निविष्टा कालिन्दी-तट-भुवि तवाधास्यति सखे
समन्तादानन्दं मधुर-जल-वृन्दा मधुपुरी ॥३३॥

The description of Mathurā which is now at the height of merriment on account of the arrival of Kṛṣṇa is graphic indeed. Women have grown there simply restless; they want to rush out at any cost:—

असब्यं विप्राणा पदमश्वत-लाङ्गो-रसमसौ
प्रयाताऽहं सुरधे विरम मम वेशैः किमधुना ।
अमन्दादाशङ्के सखि पुर-पुरन्धी-कलकला-
दलिन्दाश्रे वृन्दावन-कुसुमधन्वा विजयते ॥३६॥

They are vying with one another for having a glimpse of Kṛṣṇa. Then the Swan is requested to enter the inner apartments of Kṛṣṇa which have been described in details. He will be found on his couch, hearing songs of Vikadru or the legendary tales narrated by Akrūra. Sātyaki, Kṛtavarman, Garuda,

etc. are all engaged in rendering him some service or other. Even Brahmā is not capable of describing him in the least and therefore, it is simply beyond the power of a woman to describe him:—

न निर्वेकुं दामोदर-पद-कनिष्ठाङ्गुलि-नख-
युतीनां लावरयं भवति चतुरास्योऽपि चतुरः ।
तथापि स्त्री प्रज्ञा-सुलभ-तरलत्वादहमसौ
प्रवृत्ता तन्मूर्ति-स्तव-रति-महासाहस-रसे ॥५३॥

His feet, thighs, broad navel, chest, arms, face, etc. have been beautifully described (vv. 55-61). No report about the Gopa damsels of Vṛndāvana should be made to him when he is in the company of the Society-women of Muttra, because then he will simply turn a deaf ear to the reports about village women:—

विलोकेथाः कृष्णं मद-कल-मराली-रति-कला-
विदरध्यामुग्धं यदि पुर-वधू-विश्रम-भरैः ।
तदा नास्मान् ग्राम्याः श्रवण-पदवीं तस्य गमयेः
सुधा-पूर्णं चेतः कथमपि न तकं सृगयते ॥६३॥

The messenger should report in an opportune moment, when the natural environment is quite congenial:—

यदा वृन्दारण्य-स्मरण-लहरी-हेतुरमलं
पिकानां वेवेषि प्रतिहरि तमुच्चैः कुहु-रुतम् ।
वहन्ते वा वाताः स्फुरति गिरि-मल्ली-परिमल-
स्तदैवास्माकीनां गिरसुपहरेथा मुरमिदि ॥६४॥

Then the actual message is imparted. It contains references to various pet things of Kṛṣṇa and the

pitiable condition of the whole of Vṛndāvana. All the damsels of Vṛndāvana are on the verge of death:—

त्वया नागन्तव्यं कथमाप हरे गोप्त्रमधुना
लता-श्रेणी वृन्दावन-भुवि यतोऽभूद्विषमयी ।
प्रसूनानां गन्धं कथमितरथा वात-निहितं
भजन् सद्यो मूर्च्छां वहति निवहो गोप-सुदशाम् ॥७०॥

In this message Kṛṣṇa is also requested not to forget them who were once his very near and dear ones;

कथं सङ्गोऽस्माभिः सह समुचितः सम्प्रति हरे
वयं ग्राम्या नार्यस्त्वमसि नृप-कन्याचित-पदः ।
गतः कालो यस्मिन् पशुपरमणी-सङ्गम-कृते
भवान् व्यग्रस्तस्थौ तमसि गृह-वाटी-विटपिनि ॥७१॥

and not to forget Rādhā in particular (v. 73), who is weeping constantly:—

तरङ्गैः कुर्वणा शमन-भगिनी-त्वाधवमसौ
नर्दी काढ्चिद्गोष्ठे नयन-जल-पूरैरजनयत् ।
इतीवास्या द्रेषादभिमत-दशा-प्रार्थनमणीं
मुरारे ! विज्ञापिनि निशमयति मानी न शमनः ॥७६॥

The clever confidante Lalitā does not, however, forget to mention that Rādhā is extremely foolish and to be blamed for all these troubles, for after all, who is Kṛṣṇa to her that she should undergo all these troubles for him:—

मया वाच्यः किं वा त्वमिह निज-दोषात् परमसौ
ययौ मन्दा वृन्दावन-कुमुदवन्धो विधुरताम् ।
यदर्थं दुःखान्निर्दहति हि तमद्यापि हृदया-
न यस्माहुर्मेधा लवमपि भवन्तं दवयति ॥७७॥

She is beyond consolation. She draws the picture of Kṛṣṇa on the ground with the juice of the Tamāla and embraces him just the same as though he were in her company:—

भवन्तं सन्तसा विदलित-तमालाङ्कुर-रसै-
विलिख्य भ्रू-भङ्गी-कृत-मदन-कोदरण-कदनम् ।
निधास्यन्ति करेठे तव निज-भुजा-वङ्गरिमसौ
धररण्यमुन्मीलउज्जिम-निविडाङ्गी विलुठति ॥८४॥¹⁴

On account of constantly thinking about Kṛṣṇa, she has been transformed into him:—

कदाचिन्मूढेयं निविड-भवदीय-स्मृति-मदा-
दमन्दादात्मानं कलयति भवन्तं मम सखी ॥¹⁵
तथास्या राधाश्या विरह-दहनाकलिपत-धियो
मुरारे दुःसाधा क्षणमपि न बाधा विरमति ॥८५॥

She is, however, destined to breathe her last as her life-stag is being scorched in the forest of her body by

14 This stanza is an imitation of Kālidāsa's excellent verse:—

त्वामालिख्य प्रणय-कुपितां धातुरागैः शिलायाम्
आत्मानं ते चरण-पतितं यावदिच्छामि कर्तुम् ।
अस्तैस्तावन्मुहुरपचितैर्दिशराङ्गुप्तते मे
क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥

Meghadūta, II, 44.

15 Cp. Gitagovinda, Canto VI, v. 4, p. 90.

मुहुरवलोकन-मरण-लीला ।
मधुरिपुरहमिति भावन-शोला ॥ नाथ हरे ॥

Canto vi, v. 4, p. 90

the flames of Love for Kṛṣṇa and moreover, Love-god is still pursuing the same for final extirpation :—

समन्तादुत्पत्स्तव विरह-दावामि-शिखया
 कृतोद्रेगः पञ्चाशुग-मृगशु-वेद-व्यतिकरैः ।
 तनूभूतं सद्यस्तज्जु-वनमिदं हासति हरे
 हठादय श्रो वा मम सहचरी-प्राणाहरिणः ॥८६॥

She is not still dead, so her life may be saved :—

अये रास-कीडा-रसिक मम सख्यां नव-नवा
 पुरा बद्धा येन प्रणाय-लहरी हन्त गहना ।
 स चेन्मुक्तापेच्छस्त्वमपि धिगिमां तूल-शक्लं
 यदेतस्या नासा-निहितमिदमथापि चलति ॥८६॥

There can be no more sincere lady than Rādhā who finds herself in a fix how to tender her love to one who should rightly be censured outright; she feels perplexed as to how best to placate Kṛṣṇa :—

गरीयान्मे प्रेमा त्वाय परमिति स्नेह-लघुता
 न जीविष्यामीति प्रणाय-गरिम-ख्यापन-विधिः ।
 कथं नायासीति स्मरण-परिपाटी-प्रकटनं
 हरौ सन्देशाय प्रिय-सखि न मे वागवसरः ॥९००॥

Therefore, if not for anything else, he should come back for Rādhā at least, a lady whose peer the world has never witnessed. And so on.

In some editions such as the Vasumatī ed. there are only 101 verses whereas in others there are 142.

The work at times betrays some influence of the Megha-dūta upon it. It, however, is an excellent devotional poem. The subject-matter is, of course, the well-known theme of Love between Rādhā and

Kṛṣṇa; but as is usually the case with Vaiṣṇava Literature, the dry bones of Religion and Philosophy have, no doubt, been nicely remodelled into a thriving body, with a glorious Kāvya-soul full of inspirations and sentiments.

The *Vṛtti* followed is Kaiśikī and the metre employed Sikharinī.

2. HAMSA-SANDEŚA BY VENKAṬĀNĀTHA VEDĀNTĀCĀRYA¹⁶

The author Veṅkaṭānātha who flourished in the 14th century belonged to the Rāmānuja school. Both he and his son Varadaṇātha were voluminous writers. Some of the well-known works of Veṅkaṭānātha, besides the Hamṣa-sandeśa, are:—

1. Pādukā-sahasra or Raṅganātha-pādukā-sahasra.
2. Acyuta-śatakākhyā-prabandha, a devotional century in Prakrit addressed to Viṣṇu.

¹⁶ Ed. in *Grantha character* in *Deśika-sampradāya-vivardhini Sabhā*, Work No. 30(a), pp. 1-16, Kumbakonam, 1915; ed. in *Telugu character* from Desābandhu Press, Mysore, 1927; ed. with the Prakāśa of Raṅgarāja Ācārya by P. Ananda Charlu, Madras, 1903; ed. in *Telugu character* from the Vāvilla Press, Madras, 1927, with the commentary of Srinivasa Ācārya; ed. in *Grantha and Tamil char.* as Work No. 30(b) of the *Deśika-sampradāya-vivardhini Sabhā*, Kumbakonam, 1915-1916; ed. with the commentary of Śvetāraṇya Nārāyaṇa Sāstrin, Madras, 1902; ed. with the commentary Rasāsvādīnī of Śrīkṛṣṇa Brahmatantra Paratatravāmin, Kumbakonam, 1915-1916; ed. with his own sub-commentary Rasāsvādīnī Pādukā by Kasturi Raṅgācārya, Mysore, 1913.

3. Adhikarana-sārāvalī.
4. Dehalīśa-stuti in 28 verses. A hymn of Viṣṇu as worshipped at Tirukkoyilur in South Arcot District.
5. Dramidopaniṣat-tātparya-ratnāvalī.
6. Dramidopaniṣat-sāra.
7. Nikṣepa-raksā.
8. Nyāsa-vimśati.
9. Nyāya-pariśuddhi.
10. Rahasya-traya-sāra.
11. Saṃkalpa-sūryodaya.
12. Sata-dūṣanī.
13. Yatilinga-bheda-bhaṅga-vādaś ca.
14. Subhāṣita-nīvi.
15. Varadarāja-pañcāśat or fifty verses in praise of Viṣṇu.
16. Virodha-parihāram—a Tamil Maṇi-pravālam work in four chapters.
17. Yādavābhuyodaya.

About 125 works are attributed to Veṅkaṭanātha Vedāntācārya of which eight are kāvyas and twenty-four scientific ones. The rest including the hymns are devoted to theology. He wrote a large number of works in Tamil also.

This Hamṣa-sandeśa deals with the sending of a Swan to Sītā in Ceylon by Rāmacandra, the subject-matter being the same as in the first volume of this series except that the messenger there is a bee. The route described in both is Mount Mālyavat to Ceylon via the East coast of the Madras Presidency. The

poet points out that the West coast of the said Presidency suffers from a great disadvantage, viz., rain; therefore, the Swan should follow the eastern route though the western one is decidedly shorter. On its way to Ceylon, it should pass through Karnāṭa and the Āndhra country. Then it is destined to reach Añjanādri,¹⁷ also called Venkaṭācala.¹⁸ The river Kanakamukharī (also known as Suvarṇamukharī) flows just by the side of the Añjanādri. Then come Tundira¹⁹ and Satyavatī-kṣetra. Then it will reach the Hastiśaila at Conjeeveram which is situated on the northern bank of the river Vegavatī.²⁰ It will then pass through the Cola country that is full of betelnut tree, the Śvetaśaila, the Candrapuṣkarinī on the bank of which is situated the Raṅgadhāma, the Vṛkṣācala, the Pāṇḍya-deśa, the Tāmraparnī, the mount Subela on the sea and finally Ceylon where it will see Sītā under a Simśapā tree.

Many places mentioned here coincide with those dealt with in the Hamsa-sandeśa of Vāmana Bhatta Bāna.

The message sent is nothing new—an outburst of pathos only in a new garb.

17 This range is to be distinguished from Suleiman range of the Punjab which also is known as Añjanādri (Varāhapurāna, chap. 80).

18 The Tirumalai mountain near Tirupati (Tripati) in North Arcot. Here Rāmānuja replaced the worship of Śiva by that of Viṣṇu called Venkaṭasvāmin.

19 i.e. Tondamandala.

20 River Baiga or Bygi.

The commentators find in the work Vedantic doctrines as is natural in the work of a great Vedantist. But these are really casual and may be passed over by those who care only for the excellence of this messenger-poem as a Kāvya.

3. HAMSA-SANDESA BY RAGHUNATHADĀSA²¹

This work was translated into Bengali metrical verses by Narasimhadāsa in the seventeenth century and therefore the date of its composition cannot be later than that date. The account of the Hamsa-sandesa given below is based upon this Bengali translation as the original Sanskrit Text is not available. The subject-matter is the same as that of the Hamsadūta of Rūpagosvāmin. Here, too, Lalitā sends the Swan as messenger to Kṛṣṇa from Vṛndāvana after the swoon of Rādhā. It is to report about the miseries of all the Gopa damsels, particularly of Rādhā, on account of their separation from Kṛṣṇa.²² A Vāramāsi

21 1 D. Sen's Vāṅga-sāhitya-paricaya, p. 850.

22 ब्रह्मार वाहन तुमि तोरि निवेदिये आमि

कृपा करि करह आरति ।

दुःखेर वारता लघ्या कहगा स्यामेरे याघ्या

वनवासी हैल कुलवती ॥

तोमा सङ्गे प्रीति करि यत गोप किशोरी—

कुलशील सब तियागिया ।

सुधाइवे यतन करि कि दोषे छाडिले हरि

देखा देह वारेक आसिया ॥

Bengali tr., op. cit., p. 853.

or an account of their constant sufferings throughout the twelve months of the year beginning with the month of *Agrahāyaṇa* is intimated to the Swan for reporting to, or reproducing before, Kṛṣṇa.²³ The route of the Swan is described at the end of the work.²⁴

4. *HAMSA-DUTA BY VIDYAVIDHĀNA KĀVYINDRĀCĀRYA SARASVATI.*

This messenger-poem was noticed by Burnell in his Classified list of Sanskrit manuscripts in the Palace Library at Tanjore, p. 1637. The MS. is not, however, available as it cannot be traced at the Sarasvatī Mahāl MSS. Library, Tanjore. It is not noticed in the seventh volume of the valuable cata-

23 मनेर ये दुःख यत् ताहा वा कहिव कत
कहिते मरमे लागे व्यथा ।
पीरिते छाडिले घर् तनु हइल जरजर
भाविते मुणिते गुण-कथा ॥

वार मासेर यत् दुःख कहिते चिदरे बुक
गुमरि गुमरि उठे प्राण ।
विधि कैल अवला ताहे सहे एत ज्वाला
पीरिति विषम बलवान् ॥

विरह आतना कथा हसे कहे श्रीततिता
आपनार विरह कारण ।
जनम गोडाव सुखे करन ना पाव दुःखे
एके एके शुन विवरण ॥

24 *Op. cit.*, pp. 859-860.

logue of Sans. MSS. of the said Library and on my enquiry, Mr. Gopalan, Secretary of the Library, kindly informed me that it could not be traced in the Library. It is reported to consist of only 40 verses.

5. HAMSA-SANDESA BY PŪRNASARASVATI

This work has been referred to in the Introduction to the anonymous *Hamsa-dūta* edited by K. Sāmbāśiva Sāstrin and published as vol. CIII of Trivandrum Sanskrit Series in 1930. Its MS. is at present in the possession of Trivandrum Manuscripts Library. The word *Pūrnasārasvata* in the second pāda of the concluding verse of the work²⁵ tends to show that the work was composed by *Pūrnasarasvatī* of Kerala.

6. HAMSA-SANDESA (ANONYMOUS)

One anonymous *Hamsa-sandeśa* with an anonymous metrical commentary dealing with the Vedānta has been published in the Trivandrum Sanskrit Series by K. Sāmbāśiva Sāstrin.²⁶

The subject-matter of this *Dūta-kāvya* consisting of one hundred and one verses in the metre Mandā-

25 See Introduction to Sāmbasvāmin's ed. of the *Hamsa-dūta*, Trivandrum Sanskrit Series, Vol. 103, p. 5:—

अग्न्यं विष्णोः पदमनुपतन् पक्षपातेन हंसः

पूर्ण-ज्योतिःपद-गुग-ज्ञुषः पूर्णसारस्वतस्य ।

क्रीडत्येव स्फुटमकलुषे मानसे सञ्जनानां

मेधेनोच्चैनिज-रस-भरं वर्षतामर्षितोऽपि ॥

26 For bibliographical informations, see *Bibliography* under *Hamsa-sandeśa*: *Ötikā*.

krāntā is rather novel, dealing as it does, with Vedānta²⁷ and Yaga,²⁸ and partly with Śaivāgama²⁹ as well. It is divided into two parts, Pūrva-sandeśa (50 verses) and Uttara-sandeśa (51 verses). A Saiva devotee sends his soul in the form of a swan to his beloved Rudrabhakti i.e. Devotion to Siva. The cause of separation between the devotee and his beloved Devotion is worldly attachment and therefore, the devotee wants to cut this gordian knot and to be reunited with his beloved by means of detachment to Karma.

7. HAMSA-SANDESA (ANONYMOUS)

The Govt. Oriental Manuscripts Library, Madras, possesses one Hamsa-sandeśa, the author of which is not known. It is also incomplete. It has been noticed

27 Cf. the opening verse:—

कश्चिन्माया-सूर्य-वदा-गतः कर्मणा सुह्यमानो
भक्तया शम्भोश्वरण-भवया विप्रयुक्तो विषएणः ।
रामो यद्यज्ञनक-सुतया दरडकारण्य-भूमौ
क्षेत्रे प्रासो क्वचन पुरुषः कल्पयामास वासम् ॥१॥

See also verse 14:—

वेदान्तं च प्रथयति पुनः सौम्य, etc.

28 Cf. v. 47

29 Cf. verse 22, Mūlasthāna, Suṣumṇā, etc.

दिव्या शक्तिः परम-पुरुष-प्राप्तये श्रद्धाना
मूले तस्मिन् निवसति चिरं सा सुखना-द्रुमस्य ।
शोक-ह्लान्ता जनकतनया प्राप्यथाशोक-मूले
तस्यै हर्षं वितरतु भवान् यद्यदार्था हनूमान् ॥

in the Triennial Catalogue of Sans. MSS. of the said Library, Vol. VI, Part I (Sanskrit), pp. 7302-7303, R. No. 5291. It consists of 12 folios and there are 20 lines in a page. It is written in the Devanāgara script and its size is $10\frac{1}{2} \times 9\frac{1}{2}$ inches.

Here, too, a swan is sent as a messenger by a separated lover to his lady-love:—

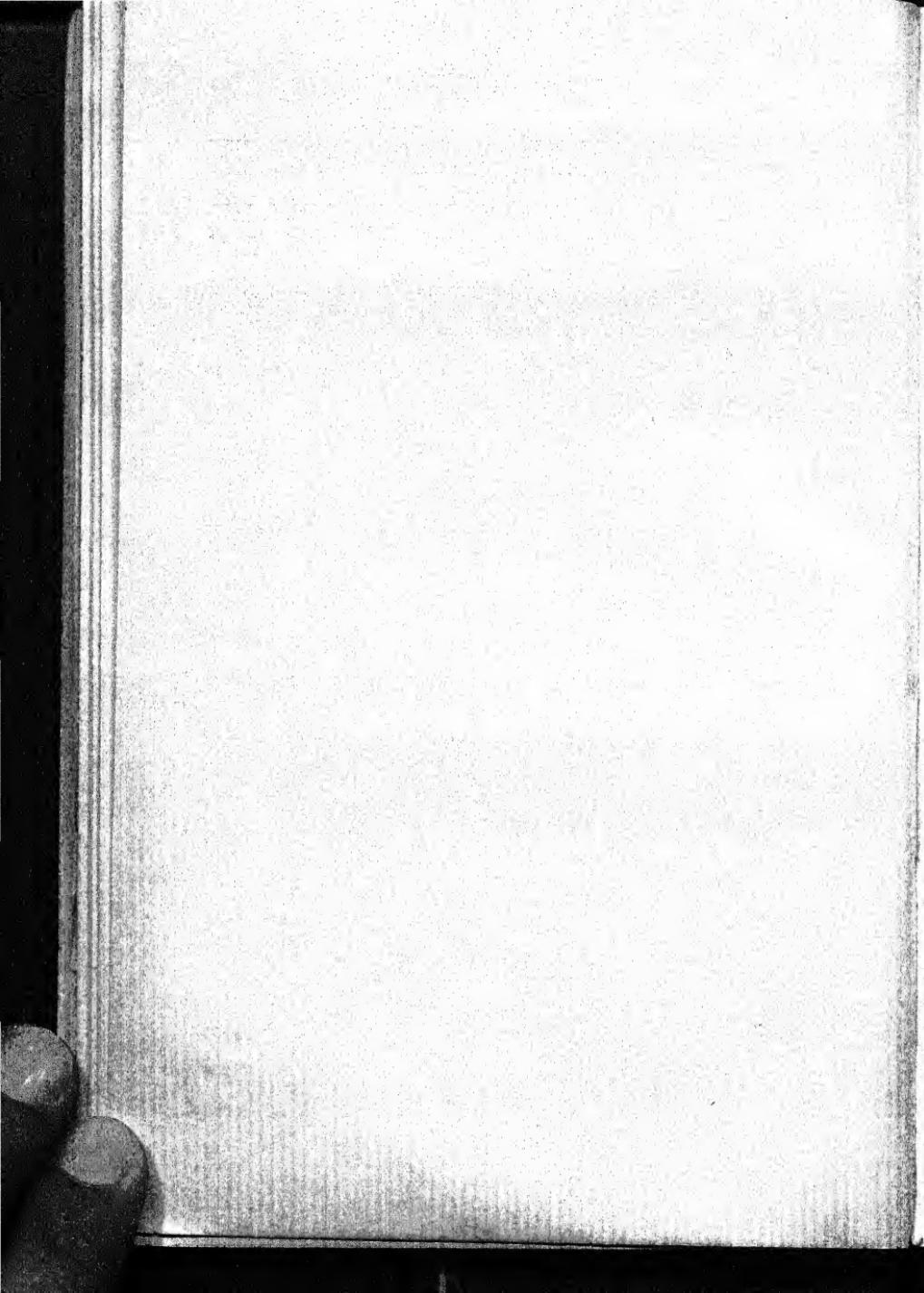
प्रस्तः सोऽयं ग्रह इव परेणास्तधीरन्तरज्ञे
 साक्षात्कुर्वथ्वुलनयनं करण-संश्लिष्ट-बाहुम् ।
 किञ्चाद्या भ्रमर-वलितश्रादुकारः पुरस्तात्
 धारावाष्पैर्गति-विहतये दुर्गमारादकार्षीत् ॥२॥

This Dūta-kāvya is also, as usual, divided into two parts. The colophon

इति हंस-सन्देशे पूर्व-खण्डं समाप्तम्

leaves no doubt as to this.

Further details about this work will be recorded in Vol. VI of this series.



हंस-सन्देशः

[पूर्व-भागः]

सोऽहं यज्ञो नियत-वसतिः सौम्य कैलास-ग्रैले
नाम्ना दक्षो नलिन-नयना सा च कन्दर्पलेखा ।
आज्ञा-भज्ञात्कुपित-मनसा दत्त-शापोऽस्मि राजा
कामी वर्षं कमपि वनिता-विप्रयुक्तो वसेति ॥१॥

कालेन स्थानियतमियता सा पुनः कातराज्ञी
स्फूर्णनच्छाया वनगज-करोपद्गुता वस्त्रैव ।
प्रत्याभस्तां विरचय सखे तां वचोभिर्मदीयै-
धर्मैः सारैरिव जलधरश्चातकीं तप्यमानाम् ॥२॥

[मन्ये (?) अन्वे] तु त्वां प्रिय-सहचरी सेयमाद्वानुरागा
चन्तुं नालं चण्डमपि च या विप्रयोगं त्वदीयम् ।
नो चेद् यास्थत्वहमिव भवान्छोचनीयामवस्थां
को वा लोके विरह-जनितां वेदनां सोढुमौष्टे ॥३॥

आशा-मात्र-यथितमबला-जीवितं मानसौकी
[वृन्तायं यत् (?)वृन्तायीयं] कुसुममिव तन्नातिकालं चमेत ।
वातुं चैनां प्रभवति भवान् नूनमल्पैरहोभि-
र्मध्ये मार्गं सह दयितया मा च भूत्ते विलम्बः ॥४॥

कौबीरीं तामुपसर मुरीं सम्पदां पात्रमेकं
 योग्यां शालां कुसुमधनुषो बाहु-दर्पो दयस्य ।
 धीता यस्याः सविध-वसतेरह्वासेन शम्भोः
 सीध-श्रेणो ह्वसति नगरीमामरोमाक्ष-कान्तग्रा ॥५॥

आ कैलासादविर्दितचरान् खैरसुखज्ञर देशान्
 बन्धु-प्रीत्या तव जिगमिषोरोदृशीं दूर-यात्राम् ।
 वच्चे मार्गं वन-गिरि-पुरो-वाहिनेभिर्विभक्तं
 श्रीता हि त्वं तदनु सुट्टशः सौम्य सन्देश-वार्ताम् ॥६॥

पूर्वं वाचा कल-मधुरया शशदामन्त्र बन्धून्
 पार्थियं च प्रकृति-मृदुलं कल्पयित्वा मृणालोम् ।
 ध्यात्वा हंसं तव कुल-गुरुं तं विरिच्छौपवाहं
 शैलादस्मान्नगन-पदवौमुच्चकैरुचिह्नीयाः ॥७॥

वैलामेलावन-परिचितामन्त्र धर्गाहमानाः
 ब्रीडाभाजः किसलय-पुटे गन्धसार-द्वुमाणाम् ।
 वीची-डोला विहरण-कला-लम्पटास्ताम्बपर्णाः
 सम्पद्येरन् कतिचन मरुलकन्दलास्ते सहायाः ॥८॥

क्षाम्येत्तन्वी गगन-पदवी-लङ्घन-क्षेत्रतस्ते
 क्षान्तामेनां मृदुल-सुमनः किसरोदार-पच्चाम् ।
 क्षायालानां वन-विटपिनां सीम्नि दिश्या म्य पश्चा-
 दश्यै दद्याः सरतिज-मधु स्तेन चञ्चू-पुटे न ॥९॥

नद्यां शैले नगर-मनिधोद्यान-देशे नलिन्यां
कुञ्जे खञ्जन्मिहिर-निरणे पत्रलानां तरुणाम् ।
पाकोन्मील [त्] प्रसव-सुरभौ तव तत्र प्रदेशे
खायं खायं तदनु च सखे गन्तुमाशु त्वरियाः ॥१०॥

विन्दु-इन्दुं किमह गगने लग्न-सञ्च्यांशु-लेशं
किं वा हंस-हितयमरुणक्षाय-चञ्चाल-पादम् ।
इत्योत्सुक्याञ्छवर-वनिताः प्रीति-विस्तार्यमाणैः
सभू-भङ्गैरक्षत-ललितैरच्चिभिर्वां पिबेयः ॥११॥

अस्थःपानादर-विवलितैरस्त्रैः श्विष्ट-पार्ष्णं
पाथोराशेः प्रिय-सहचरों ताम्रपर्णीमुपेयाः ।
खातौ यस्याः सलिलममलं श्रुक्तिभिः पोतमेति
श्यामा तुङ्ग-स्तन-परिसर-स्नावनोयामवस्थाम् ॥१२॥

वीचो-क्षोभ-व्यतिकर-भवैर्वाःकर्गैर्मिश्रितानां
व्याकौर्णीनां सरसिज-दले यत्र मुक्ताफलानाम् ।
तारा-देश्यं निकरमनिश्चं न क्षमन्ते विवेकं
मुख्या मुक्ता-यहण-कुतुकादागता दाश-कन्याः ॥१३॥

अस्त्रू-ज्ञीर्णेनव-मणि-गणैः कल्पितावौ पहारा
सा तिष्ठेत स्तिमित-गमना तुभ्यमभ्यागताय ।
आतिथ्याय भ्रमर-विरुतैः किं च याचिथते लां
लं चाऽस्त्रादाळमल-मधुनस्त्र तां प्रोष्णयेथाः ॥१४॥

त्वद्वशा सा भवति मधुरा शीमती राजधानी

संपद्ग्रे दैर्ध्यनद्-नगरो-विभ्रमं दर्शयन्ती ।

देवो यस्याः सविध-तटिनी-सेतु-निर्माण-हेतोः

स्वैरं सूर्णा सृद्गुदवहृत्सर्वदौ-मालिकेन ॥१५॥

पाण्डुग्रस्तस्यां वसति वलभिच्चाननौयानुभावः

पाद-न्यासादकृत किल यः पार्श्वं दग्धान् पयोधीन् ।

सौमि [राघ्या (?) रव्या] मणि तटभुवि स्वोय-चिङ्गाङ्कितायां

कीर्तिर्यस्य तिभुवनजितो गौयति किन्वरीभिः ॥१६॥

अस्तुं याते सवितरि शनैरन्ध्यकारेऽवतीर्णे

कीर्ति-ज्योतस्मा ध्वलयति तां गौयमानस्य राज्ञः ।

सावर्ण्येन त्वमपि भविता तत्र पौरैरलच्यो

वीताशङ्कं सह दयितया कापि हर्षं रमेयाः ॥१७॥

प्रातः प्राभाकर-कर-कला-सङ्ग्नीनां वधूनां

काढ्वी-नादैर्मणित-गुणितैस्त्वं कलालापकल्पैः ।

उन्निद्रः सन् ब्रज हिम-जलस्यन्दिना सेव्यमानो

वेगात्पद्म-स्फुट-परिमल-श्विलेनानिलेन ॥१८॥

चक्र-हन्तैश्टुल-लहरी-चित्र-डोलाधिरूढैः

कादर्म्बै च अवण-सुभगं तत्र तत्र कण्ठिः ।

पाथःपूरैः परिणत-शरच्चन्द्र-निष्ठन्दकल्पै-

शब्दःप्रीति तत्र विदधती सज्ज्ञावीक्षणीया ॥१९॥

या निःश्रेणी भवति सुहृतां स्वर्ग-सौधाधिरोहे
यां च प्राहुः प्रथित-विभवां दक्षिणां जड्ककन्याम् ।
मध्ये यस्या मघवदुपल-श्यामल-श्री-सनाथा
श्रेति शिषि मुनि-परिषदां ऐमुषी-वासना सा ॥२०॥

नेदीयः स्यात्तव नयनयोर्मङ्गलं रङ्गमये
यहैकुण्ठादपि बहुमतं शाखतं धाम शौरीः ।
वासो यस्मिन्नियतमपुनर्जन्मने देहभाजां
प्रत्यङ्गमार्गं प्रहित-मनसामप्यलभ्योदयाय ॥२१॥

तस्यास्तीरे तरुण-कदली-तालबृन्ताय-वातैः
मात्तीकर्तुं (?) विहरति सदा योषितः प्रोषितानाम् ।
तान्वोचेथा विकच-कुहलो-सौरभाकष-भागां-
श्वोलानगे चुलुकित-नभःप्राङ्गणावारिक्लैः ॥२२॥

वेलोपान्ते कलम-सुहृदां तव सौगम्यिकानां
ब्रात्वामोदं चृदुभिरनिलैव्योन्नि विस्तार्यमाणम् ।
शोष्यस्य भधुर-मधुरं शालि-गोपी-जनानां
गौतं चोल-चितिपति-यशः-केतकी-गन्ध-गर्भम् ॥२३॥

पुरुषैः प्राप्यं पुरमुपसरेः पुण्डरीकाभिधानं
काचित्स्मिन्महित-विभवा काञ्चनो संसदस्ति ।
तस्यामाद्यं कमपि विचलं चन्द्रकान्तं दिनान्ते
नृत्त-क्रीडाभिनय-चतुरं नीलकण्ठं भजेयाः ॥२४॥

दोषामन्यं दिनमुपवनच्छायया कल्पयन्तीं
 रत्नालोकैरपि च दिवस-श्रो सनाथां त्रियामाम् ।
 वेधःस्तुष्टिं वितथयति या किञ्च तैस्त्रैविशेषे-
 स्तामुत्सौधां वसतिमरणस्त्राभृदौशस्य यायाः ॥२५॥

कोलाकारो मधरिपुरधस्त्वद्दपुः साऽपि वेधा
 द्रष्टुं नोभो चिरमशकतां यस्य मृत्याग्र-देशो ।
 साफल्यं ते सपदि भविता चक्षुषोः पश्यतस्तुं
 साक्षात्कारं सकलमनलस्तम्भ-रूपस्य शंभोः ॥२६॥

कर्तुं कान्तैः कमल-नयना-केशपाशाधिवासं
 धूपे कालागुरु-समुदिते तत्र सम्बुद्धग्रमाणे ।
 आवृण्वाने गगन-पदवीमाः किमभोधराणा-
 मासीलालः स्फुटमिति सखे मा विषादाय भूयाः ॥२७॥

दृष्टा नूनं ललित-चरण-न्यास-रम्याणि तस्या-
 मभ्यस्येयुर्हरिणनयनाः सादरं लज्जतानि ।
 अथे तासां सक्षदपि सखे सञ्चर त्वं सलोलं
 पात्रे न्यस्तं भवति हि परं वसु लोकाभिनन्दनम् ॥२८॥

नाम्ना काञ्चौं तदनु नगरीं याहि यस्यां सुराणा-
 माद्यो देवः करि-शिखरिणः शृङ्ग-माङ्गल्य-वेद्याम् ।
 आहृतः सन्नमर-मुनिभिमूर्तिमभोजयोने-
 राविश्वके हय-मख-विघ्ने हव्यमादातुकामः ॥२९॥

शृङ्गं सीमिरवमिति सुरैदूरम् १।५५

१६ लक्ष्मा तव सुचरितैः पावनौ पुण्यकोटी ।

भासां चक्रैः फणिपति-सरोवर्तिनां चातकानां

मोघोभूतं विरचयति या राघवस्या [भि] शापम् ॥३०॥

मध्ये तस्या: करिवर-गिरेस्तस्य गव्यूतिमात्रे

नाम्ना कम्पा प्रवहति नदो नाग-लोकावतीर्णा ।

यां वैमल्यादमर-सरितोऽप्यानुभावं हसन्तीं

गुप्तामद्वाः पुर-वर-वधूमस्कुधेरामनन्ति ॥३१॥

आस्ते तस्यास्तट-भुवि तपश्चिन्वती तापसानां

संविच्छन्नुर्गगन-पदबौ-चक्रलेखायमाना ।

विश्वातिथरां (?) महित-विभवैर्वीक्ष्णैरादधाना

कारुण्याद्र्द्वा तिपुरजयिनः काचिदानन्द-मुद्रा ॥३२॥

आम्रो दृश्यस्तदनु भुवनाम् डित-श्रीः पुरस्तात्

तस्योदारं कथमिव सखे वैभवं वर्णयामः ।

देवः साक्षात्रिगम-परिषन्मौलि-भूषायमाणो

मूले वासं कलयति सदा यस्य मुग्धे न्दुमौलिः ॥३३॥

तस्यामिकां भवन-वलभौ वासतेयौ मुषित्वा

प्रातर्यान्तं निज-सुषमया सा पुरी त्वां निरुम्बे ।

मा कुर्वीथाः क्षणमपि मनस्तात् वसुं शकुन्ते

मित्रस्यार्थं विहित-मनसां काल-हानिः कथं स्यात् ॥३४॥

शृङ्गाघाटै स्तपन-तुरगालीढ-दूर्वा-प्रवालै
रंहश्च दी तदनु भवता दृश्यतामज्जनादिः ।
हिलालोलं विहरति सदा यत्र पोत्री पुराणी
यहं द्वारे विहृतिमकरोत् पुष्प-धूलीव भूमिः ॥३५॥

अच्छोरग्ये तदनु भविता कालहस्तो गिरिस्ते
तस्योपान्ते कनकमुखरौ नाम कल्पोत्तिनी च ।
तौरे यस्याः कलित-वस्तेमूर्धि शश्मोः किरातो
गण्डूषाभ्यः स्तपन-विधया प्राप गङ्गाधरत्वम् ॥३६॥

आन्ध्रो हे शानति जिगमिषोरग्रतस्ते भवितो
वेणी भूमेरिव कुवलयामोदिनी कृष्णवेणी ।
आश्चिष्ठन्ती तरल-लहरो बाहयायां सखीव
स्त्रीतोमध्य-व्यवहित-जला शोभते तुङ्गभद्रा ॥३७॥

तामुक्तोर्य त्रि-चतुर-दिनोङ्गहिताध्वा समिया
गोदां सीता-कररुह-सुखालून-पूजा-सरोजाम् ।
तौरे यस्या दशरथ-सुतो दण्डकारण्यवासी
वासं चक्रे कलश-जनुषः शासनात्पञ्चवत्याम् ॥३८॥

क्रीडाकीर्णः कुसुमित-लता-कुञ्ज-गुञ्जदिरिफां
तिर्यग्भूमिं वनगज-मद-स्त्यान-दानाम्बु-सिकैः ।
पश्चन् वन्यां कनक-शिखरि-स्पर्धेया रुद्र-मार्गं
भानोः सानोरुपरि विहरक्लिन्नं विन्ध्यमेयाः ॥३९॥

तुङ्गैः शृङ्गैर्गंगन-सरणी दूरमुक्तहितायां
सञ्चारार्थं तदनु सरणं कर्तुं सभग्रागतानाम् ।
पादोपान्ते परिणितजुषामखुदानामिवोच्चै-
र्मातङ्गानां कुलमनुकलं यत्र वासं विधत्ते ॥४०॥

त्वयासने भुवन-महिति राजहंसे पुरस्तादु
वीचो-दोषणा विवलन-चलच्छङ्ग-वाचालितेन ।
फिन-श्रेणीं तुहिन ॥ १६ चामरालिं धुनाना
सेवां रेवा तत्र विरचयेद्विभ्या-पादावतोर्ण ॥४१॥

गुञ्जा-मिश्रैवैन-करि-शिरोमौक्तिकैः चित्प-हारा-
स्तारा-जाल-व्यतिकरवतों द्यामिवाऽकारयन्त्यः ।
वंश-श्यामाः किसलयमयं चारु वासो वसाना-
स्तन्वतपस्ते शवर-सुटशस्त्रव निवोपहारम् ॥४२॥

या नीलाभोरुह-विरचिता मालिका भूतधात्रा
गण्डोद्गीर्णमल-जल-भरी या कलिन्द-द्विपस्य ।
जीमूतालिर्जनि-भय-महाग्रीष्म-तापस्य या सा
चक्रमार्गं तपन-तनया तत्परं संनिदध्यात् ॥४३॥

कुर्वाणानां सलिल-विहृतिं घोष-योषा-जनाना-
मादाय द्रागनुतट-तल-स्थापितान्यंशुकानि ।
अध्यारोहन्मधुर-हसित-स्यन्दि-वक्त्रारविन्द-
स्कन्दःशाखा-निहित-चरणो यत्र कुन्दं सुकुन्दः ॥४४॥

कन्यां जङ्गोरुपसर ततो येयमा ब्रह्मलोका-
दाक्रामन्ती भुवनमखिलं पुरुष-कीर्तिः पुनोते ।
आधन्ते या हिमवति गिरादृक्तरासङ्ग-लक्ष्मीं
मौले: शशोविलसति च या मालती मालिकेव ॥४५॥

या लोकानां दुरित-तमसः शारदी चन्द्र-लेखा
भूषा मुक्ता-मणि-विरचिता या च मुक्तयज्ञनायाः ।
पुच्छीभूता मुनि-परिषदां या पुनः पुण्य-धारा
दूरादेनां विदश-तटिनों भक्ति-नमो भजेयाः ॥४६॥

तौरे तस्या जयति नगरी कापि काशीति नाम्ना
या कैलासादपि बहुमतः शङ्खरस्याधिवासः ।
यस्यामायुः परिणतिजुषामष्टधा भूर्तिरेका
चित्रं विश्व-प्रणयन-कला-दक्षिणो वाम-भागः ॥४७॥

आविभ्नाणां रघुपति-यशः पाण्डरा: सौध-पड्क्ती-
रिच्छवाकूणामुपसर ततो राजधानीमयोध्याम् ।
कान्ताः कान्ताः सुरत-विरतौ चन्द्रशालासु यस्या-
मासेवन्ते गगन-सरितः श्रीतलान् गन्धवाहान् ॥४८॥

पुरुषं रामायण ॥ रुद्धं तत्र संरक्ष-कथणा
गायन्त्युच्चैः पठुतर-गिरः पञ्चरस्याः शकुन्ताः ।
सौता-हेतोः पवन-तनयं प्रेषितं तत्र शुखवन्
नामान्ते कृति नयमयतिं (?) नेथसि त्वं वियामाम् ॥४९॥

काकुत्स्थानां मुहुरवस्थृ-स्नान पुण्योदवाहा
द्रष्टव्या ते तदनु सरयू स्तां पुरोमुचरेण ।
यूपास्तेषां तट-भुवि महोपन्नतां यान्ति यस्या-
स्त्रै लोक्यान्तःप्रसरणजुषां तद्यशोवहौणाम् ॥५०॥

तस्यां हंसस्तरल-हृदयास्त्वां सुखे सानुरागं
दृष्ट्वा वाचा कल-मध्यरथा रूनमार्वद्येयः ।
नैताः पश्ये [:] प्रिय-सहचरी कुप्यतीयं हि नो चेत्
काल-क्षेपः प्रणय-कलह-व्याजतो वां ततः स्यात् ॥५१॥

कार्णेंग [नावामहरिव(?)नापामहनिच]तमः शार्वरं कल्पयन्तीं
द्रक्ष्यस्य गरल-सलिलां गरण्डगौं गरण्ड-वेगाम् ।
पातुं नास्या विहग टृष्णितोऽप्यस्त्रु रंभावयेथाः
किम्याकानां फलमुपनतं केन वा खादनौयम् ॥५२॥

‘क्षेत्र’ यायाः कु-नृपति-कुत्ताघात-भूमिं कुरुणां
दोःशौण्डीर्य-प्रकटन-कला-पण्डितां पाण्डु-सूनोः ।
भारं भूमिर्लघयितुमनाः स्त्रैरमादाय तीव्रं
तत्सारथं र समिति विदधे यत्र साक्षाकुकृन्तः ॥५३॥

तास्त्वाः पश्यज्जनपद-नदी-पर्वत-ग्राम-सीमाः
प्रालियानां प्रभवमचलं प्रांशु-शृङ्गं प्रयायाः ।
विश्वं विश्वभर इव सदा विभ्रदभ्वंलिहात्मा
पादाग्रेण त्रिदिव-तटिनीं पावनीं यः प्रसूति ॥५४॥

तत्सानुनि भुट्टगदामोदितोत्सङ्ग-सीमा-
न्यध्यासीनः परिसर-पतनिभूराम्भः करणानि ।
खिन्नौ दूरोऽमन-रभसा किञ्चिदाधूय पच्चा-
वध-आन्तिं व्यपनय हिमस्यन्दिभिर्मन्त्-वातैः ॥५५॥

नीहाराद्र्ग्नः कुच-कलशयोः कोणयोरामृशन्तर-
स्तन्त्रौ [राग' (?)रागान्] तदनु विविधान् वीणाया व्यञ्जयन्त्यः
आसिञ्चन्तरः अवणममृतस्यन्दिभिर्गीत-वन्धे-
रध्व-ग्लानिं गमयितुमलं तत्र गन्धर्व-नायैः ॥५६॥

आलस्वर द्रागथ च पदवीं प्रागुदोची-प्रदेशे
गच्छे: क्रीञ्चं गगन-पदवो-लङ्घनं शङ्ग-जातैः ।
मध्ये यस्य प्रकृति-कठिने मानसेवामिनां वो
मार्गं चक्रे सपेदि भगवान् भागं वो मार्गं जीन ॥५७॥

छत्वा पच्ची वियति विततौ किञ्चिदाकुञ्चिताग्ने
तेनोदीचा स्तिमित-गमनो वाण-मार्गं ग गच्छन् ।
पश्चाद्यान्तों तमसि दयितामाशु संज्ञापयेथा
नादैर्लीला-वलित-तरुणो-नृपुरोद्घुष्टकल्पैः ॥५८॥

आपाञ्छिन्ना महि [म(?)त] मचलं पश्य कौलासमग्ने
यः संवीतो नव-जलधर-श्रीमुषा काननेन ।
काल-व्यालाकलितमसितो विभूतो योग-पट्टं
श्रीभां धन्ते विशद-भसितालेपिनः शूलपाणे ॥५९॥

गीर्वाणानां विदधदनिशं गण्ड-पापाण-शङ्कां
यस्योपान्ते विहरति जुषः शङ्करस्यौपवाहम् ।
उद्याहानपु (?) ॥ ॥ ॥ मलालग्न-शृङ्खले-शृङ्खले-
हैरख्यस्य प्रकटयति यो गण्ड-कण्डुयनानि ॥६०॥

उड्डीनः सन्नपरि गगनाभ्वानमुह्लङ्ग-घर विगा-
दैश्वर्याणामवतरण्कामाकरं सन्मणीनाम् ।
लक्ष्मी-लास्य-प्रणयन-समुन्मेष-मङ्गल्य-रङ्गं
यक्षेशाङ्कां नियत-वसतिं याहि वस्त्रोक्तसाराम् ॥६१॥

इति श्रीभट्ट-वामनस्य कृतिः पूर्व-हंस-
सन्देशः समाप्तः ॥

[उत्तर-भागः]

यत्र स्त्रीणां वपुषि ततुता वक्रता भू-लतायां
 लौल्यं दृष्टोः कुच-कलशयोरेव काठिन्य-वार्ता ।
 मान्द्रंग लोला-गतिषु सदसत्-संशयो मध्य-भागे
 भङ्गः केशेष्वधर-रुचके राग-योग-प्रसङ्गः ॥६२॥

सौवर्णोनामनुगृह्वरं यत्र सौध-स्थलोनां
 भासो बालारण-सवयसः कुर्वते कामिनोनाम् ।
 लाक्षा-लक्ष्मीं पद-किसलये राग-कान्ति कपोले
 सिन्दूराभां शिरसि कुचयोः कुङ्ग-मालेप-शोभाम् ॥६३॥

निर्धौं तायां गिरिण्य-मकुटो-चन्द्र माः ? मः] कोमुदोभि-
 र्यस्यां रात्रो रमण-वसति यातुकामा रमणयः ।
 सान्द्र-स्त्रिघ्नैः सपदि कबूलो-कल्पितैरभ्यकारै-
 रन्यां श्यामामभिसरणतो नूनमापादयन्ति ॥६४॥

वामाक्षोणां वपुषि मधुरामैक्षवों चापवज्जीं
 रोमालीष प्रकार्त-सुभगां शिर्छिनों भङ्ग-मालाम् ।
 सधू-भङ्गे नयन-वलने किञ्च संमोह ६
 ६६६६ ॥ ॥ ॥ ६ यत्र विन्यस्त-भारा ॥६५॥

यस्यां सुधा: कर-किसलयैर्गीढमालिङ्गमानाः
सृष्टा नौवों प्रियतम-करे किञ्चिदारब्धु कामे ।
लज्जा-लोलाः परमर-गतान् पद्मराग-प्रदीपा-
नुद्यच्छन्ते वदन-जनुषा मारुतेनापनेतुम् ॥६६॥

साकूतोक्ति-रफुरणमधरे तज्जनान्यङ्गलोभिः
काञ्चो-दान्वा निगलनमयो दामभिस्ताउनानि ।
सभू-लास्यं किमपि कुटिलालोकनं च प्रियाभि-
र्यस्यां दण्डः प्रणय-कलहे दीयते वस्त्रभानाम् ॥६७॥

यत्रोत्तङ्गे निशि निशि समं तारका-चक्रवालैः
सौधोत्तसङ्गे शतमख-शिला-कर्ह्लिते विरुद्धताङ्गः ।
वन्दोक्षत्य व्यपगत-दयं हन्त सौमन्त्तनीभि-
नीतिः कारां वदन-सुषमा-स्थैर्य-दोषादिवेन्दुः ॥६८॥

क्रीडा-वाप्यः स्फटिक-मणिभिः कृष्ण-रोधोवकाशाः
पूर्णा यत्र प्रतिनवसुधा-सोदररम्ब-पूरैः ।
तन्वङ्गौभिः स्थलमुत जलं वैति शङ्खावतोभि-
निश्चयन्ते चट ल-शफरो-मण्डलोदर्तनेन ॥६९॥

यस्यां तत्त्विधि-परिचयाम् डित-श्रौ-विलासा-
स्त्वाग-ञ्चाघां सुर-विटपिनो दूरसुद्यापयन्तः ।
दातारो न क्वचिदर्पि जना याचितारं लभन्ते
चित्रं यत्तत्सकलभगवानादिमो भिञ्चुरास्ते ॥७०॥

अम्भःक्रीडास्वनिश्चमजहन्मज्जनोभ्यज्जनां
 यच्च-खीणां सुरभित-जलं छालितैरङ्ग-रागैः ।
 सौवर्णार्थोरुह-परिमलायस्त-भृङ्गावरोधी
 यस्या वाहग्रा भवति सरसौ मानसं वो निवासः ॥७१॥

यस्यासन्न । । । । शिरःकौमुदी-नाथ-कान्त्या
 नीतान्याराहल-सुकुलनां दीर्घिका-पङ्गजानि ।
 वामाक्षीणां वदन-कमलौपमग्र-वार्तामलव्यव्वा
 तत्संरोधीपनतमयशो विभ्रतीवालिवृन्दम् ॥७२॥

वक्त्रे मन्दानिल-परिमलं पादयोः पङ्गवाभां
 वस्त्री-शोभां वपुषि वयसां पञ्चमं वाग्विलासे ।
 वक्त्रोजेषु स्तवक-सुषमां न्यस्य यस्यां वधूनां
 लेखे मैत्रीं मधुरतिचिर-प्रार्थितां मन्मथेन ॥७३॥

तामुद्भूत-ध्वज-पट-लतामृष्ट-नक्षत्र-पङ्गक्तिं
 दृष्टा रमगां धनद-नगरौ मोदमानं भवन्तम् ।
 दान-स्रोतःकलुषित-जलं मज्जतां दिग्गजाना-
 मानेषन्ति प्रकटित-मुदां मानसं त्वत्सगम्याः ॥७४॥

अध्य-कान्तामलघु-लहरी-शौकरैर्मोदयित्वा
 तत्रव्येषु प्रिय-सहचरौ तासिमां संनिवेश्य ।
 लब्ध्वा तेभ्यः प्रणय-बहुलामातिथेयीं सपर्यां
 श्रीनृं याया मम सगद्गशो जीवितालब्धनाय ॥७५॥

गच्छन् मध्येनरपति-पथं वीजनैर्वीत-खेदो
गङ्गा-स्रोतः सकल-सरुचां केतनालो-पटानाम् ।
कर्णे कुर्या नख-मुख-मुहुस्ताडनोद्यहिपञ्ची-
नादोदच्चव-नष-रसं किवरो-गौत-बन्धम् ॥७६॥

मध्ये तस्या मणि-गण-महोबद्ध-सञ्चायमानं
तारा-चक्रैरुपरि तरलैर्देत्त-सुक्षोपहारम् ।
प्रत्यादेशः सुरपति-गृहस्याग्रतः प्रेक्षणीयं
क्रीडागारं जलधि-दुहितुः किवरेन्द्रस्य गेहम् ॥७७॥

किं सुक्षाभिर्विटितमथ किं निर्मितं चन्द्रकान्ते-
राहोस्ति॒ किं विरचितमभूदैन्द्रौभिः कलाभिः ।
इतुग्रत्प्रेक्षं सु ॥ ॥ ॥ भिर्मध्य-विद्याधरीभिः
पश्ये: सोधं यश इव चिरोपाजिंतं यक्षराजः ॥७८॥

शैनासौरं धनुरिव रुचा तोरणानां दघाना
नेत्रातिथं विदधतितरां तव वौग्रशतस्तः ।
याभिर्वीतं महित-विभवं यक्ष-राजस्य गेहं
साम्यं भूमिर्वहति चतुरश्चोधि-संवेज्जितायाः ॥७९॥

वीथंगा तव त्रि-चतुर-गृहानन्तरं दक्षिणस्यां
दीन-द्वास्यं मदुगगमत-पार्थनायस्त-भूयम् ।
सौद्वद्वय् स्तिर्मित [मुखं (?)मुरञ्जं] मदुष्ठहं तत् प्रतीया
यत्राऽस्ते सा दिवस-गणन-व्याकुञ्जा वल्लभा भे ॥८०॥

अग्रे दिव्य-द्विप-कर-धृतैरेषभिः शातकुम्भै-
रागात् कुम्भैरमृत-लहरी-वारिभिः सेव्यमाना ।
ऐश्वर्याणामहमहमिकामावहन्ती कटाचै-
रालच्छयेत स्फुटमभिगृह-द्वारमालेख्य-लक्ष्मीः ॥८१॥

द्वूरे गारुदत-मणिमयो दृश्यतां केलि-शैलः
कान्त्या रमग्रसुलित-तडितां काञ्चनीनां लतानाम् ।
अभ्यो [दशा(?)दः स्थाद] यमिति मुदा मर्दलेष्वाहतेषु
क्रीडा-वर्हीं सपदि यमभिप्रीक्ष्य नृत्तं विधत्ते ॥८२॥

सीमा तत्तद्विटपि-जनुषां संपदामार्तवीनां
योग्या भूमिमेलय-मरुतामालयः श्रीतलिङ्गाम् ।
गञ्जा-शाला मधुप-सुट्टशां केलि-सौधं पिकाना-
मुद्यानं भि तव नयनयोरुत्सवं तत्र कुर्यात् ॥८३॥

दृश्येतान्त्ये नयन-सुभगः कोऽपि बालो रसालो
द्विं प्राप्तः कनक-कलशो-संभृतैरम्बु-पूर्वः ।
सत्स्वप्यन्येष्वधिक-ललितं पञ्चवं यस्य तन्वी
पुत्र-स्त्रे हादधररुचः (?) संधिं करोति ॥८४॥

दृश्यः पश्चात् कुसुम-नमितः कोऽपि कङ्कलि-शाखी
राशीभूय स्थित इव पुरो राग-बन्धो मदीयः ।
आशिञ्जान-स्फुट-मणि-तुलाकोटि-वाचालितानां
पात्र ८५ ॥ सुतनीः पाद-संताडनानाम् ॥८५॥

रोधोवज्जी-विगलित-मधु-स्यन्द-सुख (?) पूरा
तारा-शुभ्रै धैर्यित-चतुरारोहणा चन्द्रकान्तैः ।
मन्द-स्यन्द-श्वसन-विचलहीचि-डोला रिरं सा-
माद्यन्माद्यन्मधुप-मिथुना दैर्घ्यिका दर्शनीया ॥८६॥

द्रूवी-बुद्धगा मरकत-महः काण्डमादित्समाना
सारङ्गी मे गृह-परिसरे संचरेदुन्मदिष्टुः ।
विन्यस्यन्त्या मृदु मृदु पदं या पुरो मदृग्टहिण्या
वीक्षा-मिथुना-कुवलय-वनैर्मेंदिनीमाभृणीते ॥८७॥

चिङ्गैरेतैर्मनसि निहितैरन्यथैवेक्षणीयं
निश्चिन्नौथाश्चिर-विरहितालङ्गु यं मे निशान्तम् ।
प्रायः कान्तिर्न भवति परं प्राक्तनी महियोगात्
किं शोभायै भवति गगनं विप्रक्षेन्दु-विम्बम् ॥८८॥

अन्तर्यातु' चलित-मनसो मत्प्रियां संदिष्टक्षो-
राह्नादन्ते वपुषि किलयन्नध्व-खेदापनोदी ।
वास्यलये परिमलवतीर्मन्दमाधूय वज्जी-
र्वातां [पूज(?)पृच्छ]निव मधुकतां गौतिभिर्मातरिष्वा ॥८९॥

गत्वा सौदत्परिजन-जनानीत-श्रीतोपचारां
काक्ष्यं काञ्चित् जनदनु (?) वलभौ तत्र वैदूर्यमय्याम् ।
आसित्वा त्वं क्षणमय युनः सम्यगेव प्रतीयाः
कुत्रास्ति सा कुसुमविशिख-व्याकुला मत्प्रियेति ॥९०॥

तापं नेतुं तरुण-कदली-मण्डपं संशयेहा
धारागारे किमुत नलिनी-तल्प-रस्ये [रमेत] ।
[सेविताऽहो] हिम-जल-लवस्यन्दिनीं चन्द्रशालां
वेशमोपान्तोपवन-भुवि सा संचरेहा सखीभिः ॥८१॥

उद्याने चेत् परभृत-वधू-कूजितोहि जिता स्यात्
क्रीडा-शैले यदि परितपेत् क्रीडया बहिणीनाम् ।
यहा वापो-तट-भुवि तपेद् भृङ्ग-सङ्गीत-विज्ञा
यास्यत्येवं क्वचिदपि न सा निर्वृतेरभ्युपायम् ॥८२॥

शङ्के तन्वौ शशिमणि शिला-क्लृप्त-वेदी-सनाथे
कुर्याहासं शिशिर-भवने त प-निर्वापणाय ।
कालं यस्मिन् सह खलु तया गाढ-तापं व्यनैषं
तद्विचोज-हितय-जनुषा मोदितः श्रीतस्तिभ्रा ॥८३॥

विदुग्जौरी विमल-दशना वृत्त-गम्भीर-नाभि-
स्ताम्यमध्या तरल-शफरी-ताडिताभोरहात्ती ।
तुङ्गापीन-स्तन-भर-नता दुर्वह-श्रीणि-भारा
सौन्दर्याणां सरणिरिव या तत्र दृश्येत तन्वौ ॥८४॥

ज्ञातव्या सा मम सहचरी जीवितस्य द्विरुक्तिः
सा मे कान्ता प्रसव-धनुषः कल्पना-चापवल्ली ।
निन्दन्तीयन्नियतिमियति प्राप्य काले विषादं
दूयेतालं मयि विधि-वशाद् दूर-देशान्तरस्ये ॥८५॥

वैलक्षण्यं वपुषि दधती खेदिनी विपमाना
 विस्त्रस्थाङ्गी विकल-करणा विभवती रोमहर्षम् ।
 जात-स्तम्भासुक्ल-नयना मोहमासादयन्ती
 सा दे व स्मर-विषमुचा याति तां तामवस्थाम् ॥८६॥

सा [मन्त्रे] त क्षणमिव दिनं कल्पवद्वासतीयौ
 कुर्याद् बोधादपि बहुमतं चेतना-वैपरोत्यम् ।
 चन्द्रालोकादपि विष्रसं चन्द्रनादयत्तातं
 मन्त्र-रूदादपि च मरु [तः कल्पये] इजु-पातम् ॥८७॥

शथोत्त्वायं कथमपि सखो-कण्ठ-लग्ना भवेद्वा
 तास्येत् किं वा सरस-नलिनी-तालवृत्तानिलेन ।
 सोपालभं किमपि नियतेवामितां वर्णयेद्वा
 तत्र न्यस्ताक्षतिरिव चिरं मोहमासादयेद्वा ॥८८॥

अभ्युक्तन्तीं मलयज-रसैरालपेद्वा वयस्या-
 मङ्गाराणामहह निकरैरङ्गमालिम्पसौति ।
 धर्म-क्लान्तार्मिव विरचयेद् गाढ-सन्तापभाजा
 किं वा श्यां किसलयमयौं गात्र-संवेष्टनेन ॥८९॥

विन्यस्यन्तीं कर-किसलये खेदिनीं गण्ड-पाली-
 मस्ताश्चोभिस्तुन-कलशयोरादधानाऽभिषेकम् ।
 अन्तश्चिन्ता-स्थिमित-नयना सा मुहुर्जूचितेन
 श्वासोषणे न स्मर-हुतभुजो वेदनां वेदयेद्वा ॥१००॥

लेखामिन्दोरिव दिन-मुखे दीनतामश्च वानां
 भग्नोपज्ञामिव नव-लतां छायया मुच्यमानाम् ।
 मेघापाये सरितमिव तां बिभ्रतीमिक वैणीं
 दृष्टा यावद्गवसि करुणा-शोकयोरिक-पात्रम् ॥१०१॥

अग्ने तस्याः स्फटिक-रचितां यष्टिमारुद्धा चारा-
 दित्यं ब्रूयाः सुतनु मलये वर्तते वल्लभस्ते ।
 स ल्वामाश्वासयितुमधुना जीविते संशयानां
 दूतीकृत्य प्रणय-सुहृदं मामितः सन्दिदेश ॥१०२॥

इत्यालापि कर-किसलये ९ न्यसंसृज्य बाला
 हष्टीत्फङ्ग-स्तिमित-नयना लब्ध-संजीवनेव ।
 संमान्य लां तदप [र] मपि श्रीतुमेवोत्सुका स्याद्
 वाचं हंस ल्वमपि मधुरां वक्ष्मित्यारभेद्याः ॥१०३॥

गाढाश्वीषे तव किल पुरा यः स्तनोत्तुङ्ग-भूषा-
 मन्योन्याङ्ग-व्यतिकर-विधेरन्तरायं विवेद ।
 सोऽयं दिष्टग सुतनु सुतरां दूरवर्तीं पतिस्ते
 जातोत्कर्णो वदति भवतीमित्यमस्मनुखेन ॥१०४॥

चक्र-इन्द्रे व्यपि वरतनु प्रेम यद्गुर्लभं स्या-
 दासाद्यै तत् चण-विरहजं जग्मतुयौ न खेदम् ।
 तावन्योन्यं श्वरण-विषयाद्वूरमावामतीता
 किं वा तन्मे विधि-विलसितं केन वा लङ्घनीयम् ॥१०५॥

या पश्चिन्याः पयसि विसिनी-पव्र-रुद्धे सलीलं
कृत्वे पत्यौ क्षण-विरहिणीं चक्रवाकीं जहास ।
सा त्वं भौरु स्वर-हृतवह-ग्लानिमेनां वहन्ती
मेघ-स्खस्ता त[डि]दिव कथं कालमेतं व्यनैषीः ॥१०६॥

लोकातीत-प्रणय-सुलभं दुर्लभं देहभाजां
दम्पत्योर्यहपुषि जगतामाद्योरैक्यमासीत् ।
तच्च प्रायो बहुमति प ५५ वयोरास यस्मात्
सोऽयं भावः सुतनु लभते शोचनैयामवस्थाम् ॥१०७॥

नालं चन्द्रो वदन-शशिनस्ते तुलामप्यवासुं
निःखासस्य प्रकृति-सुरभेनां [निलो मालयोऽपि] ।
एतौ रो[षादिव हि] नितरामद्य लब्धावकाशी
संन्देहीतां तरल-नयने वैर-निर्यातनाय ॥१०८॥

विश्वस्यैनं शिशिर-किरणान् त्वमालो । ५६
५५ सोऽस्मिञ्चगति गदितो यः कथेतापवादः (?) ।
लोकानाह्नादयितुमिव यो दम्भुमेव व्यवास्थत्
प्रेमणा यस्मात् सहजमुदरे कालकूटं विभर्ति ॥१०९॥

दम्भुं लोकान् किल समुदिते इ विषे वारिराशे-
रेकं हालाहलमय परं दारणोऽयं शशाङ्कः ।
पूर्वं कण्ठे पुरविजयिनो भूषणत्वं प्रपेदे
क्रामतुगच्चैस्तदपरमहो पश्य तस्मोक्तमाङ्गम् ॥११०॥

जात्वन्योन्य-प्रणय-कलहे जात-रोषापि जिह्वै-
रावि[धर्मा] (?) धैन्] किल यदकरोरशु-दिग्बैरपाङ्गैः ।
तन्मे चेतस्यनुगिरि-नदं स्मारयन्ति प्रकामं
वीचि-क्षोभोपनत-सर्वलालान्युत्पलानां दलानि ॥११॥

चित्रे कर्तुं व्यवसित-मतिश्वलिकायां धृतायां
भग्नारभो नयन-सलिलैश्वेतसि त्वां लिखामि ।
तवापि द्रागरतिरधिकोज्ञासिनो मे विहन्त्वै
यत् सत्यं नौ वरतनु विधिः सङ्गमे साभ्यसूयः ॥१२॥

कन्दर्पाग्नौ ज्वलति न पुनर्बाष्य-वारां विरामो
भद्रश्रीभिः सह परिचये नैव सन्ताप-शान्तिः ।
अन्तःस्थायां त्वयि च न हि मे तन्वि धैर्यावलम्बो
दैवादेवं तदपि दयिते जीवितं धारयामि ॥१३॥

वासः साक्षात्मलय-कटके माधवस्थावतारो
नादः सिन्धोनैव ॥ १४ ॥ १५ जनानि ।
किञ्चोदच्छत्परभृत-वधू-पञ्चमालाप-भेदाः
संनहयन्ति प्रसव-धनुषः शौर्य-सम्बूक्षणाय ॥१६॥

शुला दोन् त्वदुपगमन-प्रार्थिनो मे विलापं
मुच्चित द्राड-मध् रसमयं वोरुधो बाष्प-पूरम् ।
अप्यासक्षाचलटषदो (?) निर्भर-व्याजतो ३
क्रान्तलौव भवमर-विरुद्धैराकुलाः पङ्गजिन्यः ॥१७॥

संकल्पैष्वैमेनसि बहुधा भिद्यमाने निशायां
नैरन्तर्यादपि नयनयोर्सु चतोरश्च-बर्षम् ।
मग्ना किं स्यामिति किल धिया तत्र तत्त्वसन्निकर्षा-
निद्रा दूरोभवति किमुत स्वप्न-संदर्शनानि ॥१६॥

खप्ते लघ्यां कथमपि समाहित्य सानन्द-बाध्यं
[त्वा] मुत्कण्ठा-ग्लपित-वपुषं यावदामन्वयामि
मिथ्या नेदं पुनरिति मया तत्त्वाणां चिन्त्यमाने
तावहैं विघटयति नौ तूर्णमुत्पाद्य बोधम् ॥१७॥

किंवा कुर्यां कस्ति शु दिवसावृ जीवितं धारयेयं
पारं किं स्याहिरह-जलधेरित्यलं ते विकल्पः ।
आ संप्राप्ते जनकतनया भर्तु रात्रम्ब्रग्र धैर्यं
दीना रक्षोभवन-वसतौ ॥ ६६ ॥ ६७ ॥१८॥

लक्ष्मै तत्ते मुत्तु यदुत खैरमाद्रीपराधं
बहु दान्ना सप्दि मुजयीः पादयीर्मा॒ पतन्तम् ।
त्रैला॑-नस्त्र॑ तरल-नयने नतित-भ्र॑ [लतेन]
प्राह्णार्थेऽस्वं मदन-विशिख-श्रीमुषा लोचनेन ॥१९॥

सियं दीर्घा विरह-रजनी इहत किञ्चिदिभाता
श्यापस्यान्तः सप्दि भविता आसैः कैञ्चिदेव ।
मासावितौ गमय तद्दु प्राप्य भोज्यावहे ताव्
भोगानिष्टान् रजनिषु यरं प्रैढ-चन्द्रातपासु ॥२०॥

कृत्वा कार्यं मम पुनरिदं कीर्तिसेनां च लभ्वा ।
 प्रत्याहृत्तः पुनरपि तथा संगतः संगतः सन् ।
 चेतोरस्ये विहर सलिले स्वेच्छया निष्पगाना-
 सव्यापन्ना विहग युवयोरसु संयोग-लक्ष्मीः ॥१२१॥

इति भट्ट-वामनस्य ऋतिहंस-सन्देशः समाप्तः ॥

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पिवेयः	पिवेयुः	"	८
श्यामा तुङ्ग	श्यामा-तुङ्ग	"	१२
‘मुषी	शेमुषी	५	४